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CineMag

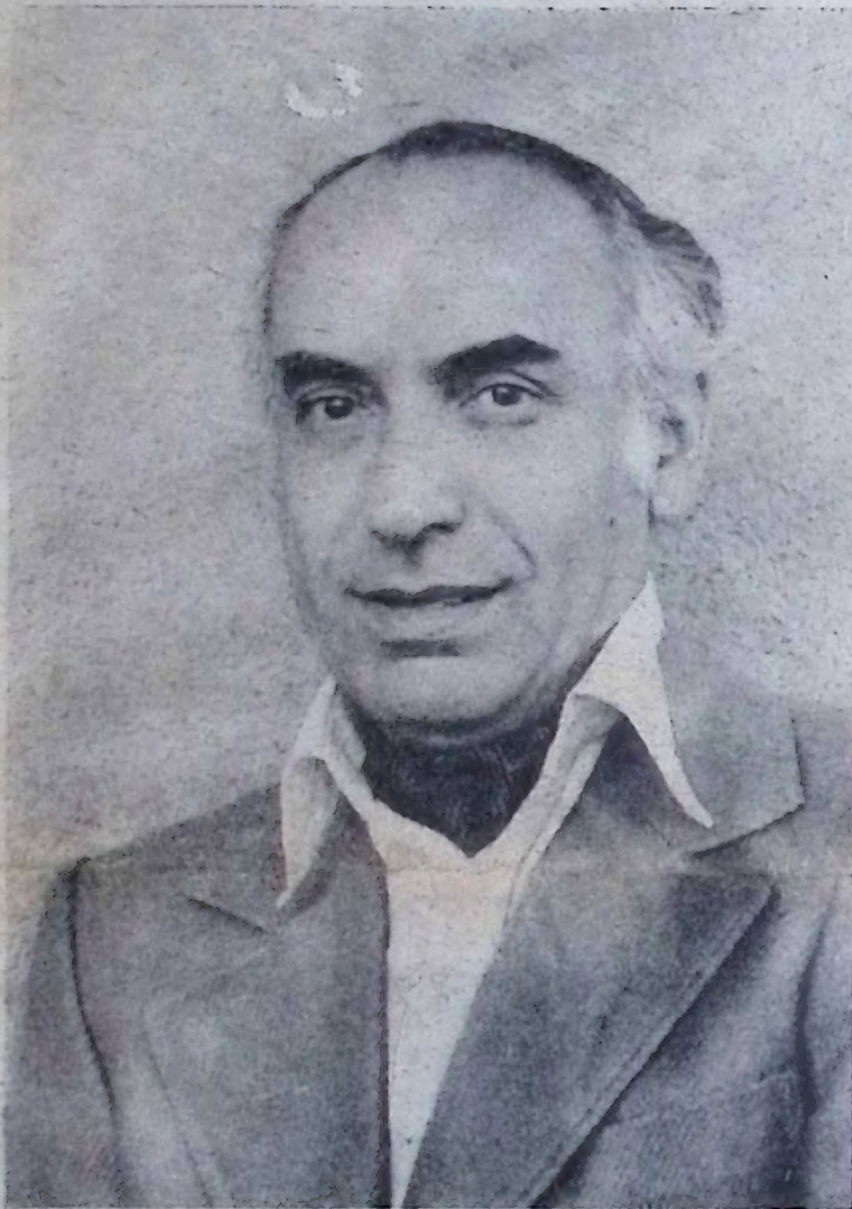
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Foxy Lady Deals With ICC

MONTREAL - When John Kemeny and Denis Héroux teamed up to form International Cinema Corporation of Montreal and L.A., their combined experience was impressive. Each had produced a film which had competed at the Cannes fest, and together they listed over 30 features to their credit.

As if putting Bethune together wasn't achievement enough, now comes the announcement of a three-year, multi-picture production-distribution deal with 20th Century-Fox. I.C.C. is moving to create links, unlike those established by any other Canadian producer to date.

The agreement was announced on June 30 in Montreal and L.A. by Norman S. Levy, president,

Héroux and Kemeny.

Under terms of the pact, the two companies will jointly develop, produce and finance a number of projects for distribution by Fox, while on other projects Fox will act as a distributor for films wholly-financed by I.C.C.

"We regard our agreement with I.C.C. as a highly significant development with far-reaching effects," Levy noted. "This is the first time that a major Hollywood company has committed its resources to a long-term production and distribution arrangement that will stimulate Canada's growth as an important force in worldwide filmmaking."

"We are delighted," Lansing stated, "to be associated with two outstanding producers who have demonstrated a proven ability to generate motion pictures of international appeal."

I.C.C.'s first co-production with Fox will be announced shortly, with a number of properties currently in development.

Héroux and Kemeny stated: "Combining our existing financial arrangements with the resources of a major studio in developing, producing and marketing projects, gives our company the kind of stability that will enable us to create films with global potential."

"Our company," they added, "is internationally oriented, and we also intend to take advantage of the co-production treaties that

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Inside

World Film Fest Highlights Gaumont, U.S.A. and Hitchcock

For a while, there was a 'high-noon' stand-off, pitting the Quebec minister of culture against the director of Montreal's festival. It looked like the festival just might become the victim. But problems have been resolved, and the only way to go is up. See page 3.

Festival Causes Re-evaluation of Canadian Promotion

The exaggerated reaction of the Canadian press to the Canadian presence at the Cannes festival would be a story in itself. But here, CineMag tries to piece together what happened and why. And, perhaps, what might be done about it.

DGC Projects 23 Pics As Sure Bets For 1980 Completion

The Directors Guild of Canada is increasingly concerned about the numbers of non-Canadian directors being brought to Canada. It is also concerned about the deteriorating production atmosphere. See articles and Table on pages 3 and 18.

Animation Grads Create Own Openings

When all doors are closed, one option is to build your own house. And that's what several film school graduates have done. Having got a bit of animating under their belts in L.A., they returned home with a contract and the hope of using other grads as animating opportunities grow. See page 5.

CineMag

every two weeks,
to bring you the news

Fox/I.C.C.

cont. from p. 1

Canada has with France, Italy, West Germany, the United Kingdom and Israel."

The initial production completed under the I.C.C. banner is the forthcoming release *Atlantic City, USA*, directed by Louis Malle and starring Burt Lancaster, Susan Sarandon and Hollis McLaren.

I.C.C. is currently in pre-production on *Bethune - The Long March*, a 25 million dollar drama which will be the first English-speaking feature to be filmed on location in the People's Republic of China, and *The Plouffe Family* a feature film and a television mini series.

Prize Fighter Knocks 'Em Out For New World-Mutual

TORONTO — New World-Mutual's *The Prize Fighter*, a comedy starring Don Knotts and Tim Conway, is now the distributor's highest grosser ever, per company general sales manager, Michael Skewes.

The film has taken in \$1.2 million nationally since its bow in western houses last January, he says. And after seven weeks of playoff in 61 Ontario cities, the pic has done \$270,000 worth of wicket business. "We're living off *The Prize Fighter*," says Skewes. "It's got to be the highest grossing film. New World has released in its history."

In all, *Prize Fighter* has played 22 weeks of western dates, where box office figures were fairly consistent from province to province. As of June 18, the film had pulled grosses of \$289,000 in Alberta, \$215,000 in British Columbia, and a combined total of \$140,000 for Saskatchewan and Manitoba. Maritime figures show a return of \$161,000, he reports.

Skewes projects a final national tally in the \$2 million range, and an additional three weeks of playoff in Ontario.

Prize Fighter has helped ease

the sting of revenues lost by New World-Mutual due to *The Tin Drum* controversy. The Academy Award-winning German film has not opened commercially in Ontario, the country's largest market, due to an ongoing dispute with the Ontario Board of Censors. It was originally scheduled to open at Toronto's Cineplex/International Cinema May 2.

Another recent release, Filmplan's *Hog Wild*, has not performed well after a respectable opening weekend in several Toronto-area houses. Skewes declined to divulge any figures, but says the film will likely play intermittently throughout the summer.

Raymond Sells To Cablecom

SASKATOON — Cablecom Corporation, Saskatchewan's to-the-home pay television service, announces the purchase of 19 titles from Bruce A. Raymond Syndication Ltd. of Toronto in the first package deal between Cablecom and a Canadian distributor.

Cablecom previously acquired most of its product in the U.S., primarily using Showtime Entertainment of New York as its agent.

Ian McCallum, Executive Director of Cablecom, says the firm is interested in buying in Canada and has acquired children's packages from Ralph C. Ellis Enterprises and TV Ontario.



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Beattie Toasted: 30 Years

TORONTO — Longtime Canadian gm of 20th Century-Fox, Vic Beattie, was toasted June 24 by some 100 friends and former associates at Toronto's Primrose Club.

Beattie, who toiled for Fox in a variety of capacities over the past 30 years, finally as Canadian operations chief, resigned his post May 31. He's been succeeded by ex-Columbia Pictures (Canada) gm, Wayne Case.

Canadian Odeon executive vice president, Bob Myers, emceed the affair. Famous Players' assistant secretary, Michael Taylor, was among the speakers. A host of other execs from the chains and distribbers were in attendance, including Fox's L.A.-based v.p. of 'domestic' (i.e. Canada/U.S.) distribution, Peter Myers.

Beattie began his film industry career with MGM's predecessor, Regal Films. From there, he went to Warner Brothers where he worked as a booker before joining the Air Force. He served three years with the latter, emerging as a lieutenant. After rejoining Warners for a brief period, he joined Rank as a salesman. Finally, he moved to Fox, first as Calgary branch manager, then successively as Toronto branch head, as Fox's (Canadian) sales manager, and eventually, as the firm's Canadian general manager. Beattie served 10 years in the latter post.

Asked what Beattie's immediate plans are, a Fox spokesman predicts "lots of golf," presumably at his home course, Mississauga's Credit Valley Golf and Country Club.

ACTRA, Producers Still Talking

TORONTO — Negotiations are continuing toward a new collective agreement between the 6,500-member Association of Canadian Television and Radio Artists (ACTRA) and Canada's independent film producers.

An ACTRA spokesman says that talks are slated to resume June 24 after a brief respite. No further details on the progress of the talks is available, though both sides have released details of their respective bargaining positions previously.

The last collective agreement between ACTRA and the producers (including the CFTA, CAMPP, the NFB and Quebec's APFQ) expired March 31 of this year. Negotiations have been underway on an intermittent basis since that time.

ACTRA voted by a wide margin to call a strike on all union productions should talks break down, but has stalled such action for the moment, in view of continuing bargaining.

CineMag

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Cannes Echoes

Fest Facts State Secret, Ready For New Tack

MONTREAL — "I'm not talking to the Canadian press anymore. I think its performance is despicable," said one usually affable producer, in response to CineMag's request for sales information from the Cannes festival. And echoes of the same could be heard in every corner, following reports on the festival.

Nor was the press the only target for criticism. The Canadian performance at the festival is provoking a systematic reappraisal of the Canadian production and promotion effort.

In fact, the festival was more the catalyst than the cause for the re-evaluation. Nevertheless, while people in government and the private sector sort things out, hard information is a rare commodity.

Sales at Cannes are always of primary importance. The Canadian Film Development Corp. used the Cannes sales of 1979 as the keystone of its corporate promotion throughout last year. Everyone then knew that \$22 million had been sold, \$9 million of which were pre-sales. Although rumors circulated later that the actual figure was closer to \$16-\$18 million once final contracts were signed, the CFDC never amended its original figure.

This year, the silence is deafening. Says one CFDC staffer, "They don't want to give out the figures this year. It's safe to say that no sales were made at all on unfinished films."

The official line, as explained by P.R. consultant David Novek is that the tally isn't finished. Without final figures, the CFDC is reluctant to make announcements. Neither is there any ballpark figure.

But lack of hard facts has never stopped the rumors from circulating. It only encourages them.

Another federal official told CineMag that, due to general marketing conditions, he would consider that Canada had a good year if it had sold half of what was sold last year. "The market was depressed for everyone. Asking prices were so high at the outset that everyone — sellers from every nation — had to cut prices in half to make sales."

Adds a Montreal producer, "We were all hurt because of the difficulties of independent distributors world-wide. It was a tough year for them, and they were being very careful about what they bought." He went on to explain that distributors had been pre-buying films for about six years because of a general product shortage. In 1980, this shortage no longer exists. "With so much product on the market, prices come down."

Still another sales agent, based in Europe, insisted on the fact that some Canadian films were oversold from product reels last year. "Some distributors paid prices which they simply couldn't earn back, once the film was screened. Producers last year

wanted to get top dollar and forgot that distributors have to make money too."

All the opinions coincide. Canada did less well this year than last, as did just about everyone else. Nevertheless, good films still found their buyers but, for the moment, most figures are not for publication. Canada's production began when there was a world-wide shortage of films, and prices paid in 1979 were phenomenal. World-wide recession and the weakening of the independent distributor have compounded the situation created by increased production in Canada and elsewhere, driving prices down.

This, then, is the context within which re-evaluation is taking place. Certainly, the Canadian presence at Cannes will never again involve the sort of promotion used in 1979 and 1980. Sources within the CFDC confirm that the boisterous campaigns which hang the Canadian label on the films being sold on the market is counter-productive.

"The time has come," says the official, "for the producers to handle their own promotions and for the CFDC to cut a lower profile."

P.R. consultant Novek, head of this year's promotion, concurs. "I never want to go to Cannes again and sit behind a desk, running an office." Judging from the present mood, he won't have to.

The world sales agents at Cannes lobbied government officials there, pleading with them to tone down the corporate p.r. "I'm not in the business of selling a label — a 'Canadian film.' I have to sell a good film, and the buyers don't want to know if the film is Canadian or not. It's hurting us to have the government so involved," summed up one agent.

The irony of the situation is that opportunities for good p.r. were lost this year. There were several successes, as reported in previous issues of CineMag. The enthusiastic response to Micheline Lanctôt's *L'homme à tout faire*, the Jury Prize awarded to *The Performer*, the overwhelming critical and marketing success of *The Lucky*

Star. Yet the promotional effort of the Canadian presence was so oriented toward the glitter and the so-called "commercial films," that these triumphs went virtually unnoticed. Two days after *The Lucky Star* won the Prix de la Chouette in France, it was still not possible to get the facts about the award from the Canadian p.r. representatives.

Although there can be no turning back of the Cannes clock, several foreign observers lamented the departure of the Film Festivals Bureau as the organizing agent of the Canadian presence at Cannes. Guglielmo Biraghi, Roman critic and director of the festival at Taormina, expressed what many thought. "We used to know the names of your directors and the titles of their films. Canadian films had personality then, something identifiable as national cinema. Now all that seems gone." Moritz de Hadln, Director of the Berlin Festival agrees: "I miss the strong sense of orientation and identity which Canadian

cont. on p. 4

Losique Wins

WWF On Track As Province Aids

MONTREAL — With over half of its total budget of \$765,000 in place, the World Film Festival is in fine shape and gearing up for its Aug. 22 opening.

So reported festival director Serge Losique to the Montreal press corp, brought together June 20 after several weeks of acrimonious public debate about the future of the fest.

Earlier this month, the provincial Minister of Culture, Denis Vaugeois, had had harsh words about the festival, and had threatened to withdraw support from the event unless the "organizers" of the festival became more responsive to suggestions about change. Vaugeois accused the festival of not being attuned to the needs of the Québécois industry, and of running a film market which served the interests of foreign buyers and sellers rather than those of local producers.

He suggested that this year's fest be called a "transitional" one, and that a new formula be found for the WFF 1981. Without spelling out the options, the inference was that a revived formula would be rooted in the needs of the Québécois industry, and would involve the public more immediately.

Losique's press conference, called to refute the accusations of the minister and to announce that the province had finally awarded its support to the WFF, was a tour de force. Calm, charming, statistics in hand, the ordinarily feisty director defended the festival's performance in past years. He detailed the number of Canadian films which had been screened in competition, in special sections and in the market, and insisted that ample opportunity

was given to those who chose to use the festival.

He denied that the WFF was a "one man show," and underlined the "private" nature of the event. Losique made it clear that with his board of directors, the WFF would remain a private initiative. "The WFF is the only internationally recognized, competitive festival which is not supported 100% by the government," stated Losique. This year, he expects to raise \$340,000 from private sources. Declining to name the sources — other than to mention the support of Labatt's and Air Canada — sources close to the festival indicate that new and important sponsors are waiting in the wings this year.

It is the private nature of the festival which gave Losique strength in his final negotiations with the provincial government. Resisting pressures to modify the WFF this year, Losique finally convinced his detractors that he was prepared to forgo provincial aid, rather than make drastic changes.

In the final compromise, he did accept the formation of an "interim committee," made up of representatives of the three levels of government. The committee will observe the festival this year, and make recommendations about the possible structure of the festival in coming years. Losique reported, however, that he has given no guarantee that he will accept the recommendations of the committee.

As to suggestions that the market be disbanded in this year of a "transitional" festival, Losique explained to the press that it simply was not possible. "You can't hold a major competitive

festival without offering market possibilities to the participants," he maintained. Asking foreign producers to incur the costs of competition without any commercial advantage would surely weaken the festival, he said, reducing the quality of the films in competition.

Losique believes he can pull off his festival this year with a minimum of modification. The market will be run on the revenues generated by the sale of advertising in the program and the box office receipts. The governmental grants (\$225,000/federal, \$150,000/provincial, and \$50,000/municipal) will help with the organization of the cultural aspects of the fest.

Last year's expenditures amounted to \$663,000. Although the WFF budget is less than hoped for this year, Losique promised the press that the festival — including the market — would be more successful than ever.

Festival headquarters and the Film Market will be in the Windsor Hotel this year with screenings blocks away at the Parisien complex on St-Catherine Street. Opening and closing ceremonies will take place at the Place des Arts.

Losique announced that special "Homages" would be held to honor Gaumont, one of Europe's largest producer-distributors; Alfred Hitchcock; and American cinema. The special section on Latin-American cinema will be held again as it was last year.

Announcements concerning the choice of the jury and the films in the competition and other sections will be announced later.

Leaves CCFM Over Study

TORONTO — The Directors Guild of Canada has withdrawn its membership from the Council of Canadian Filmmakers over objections to the content of the CCFM's recently-released film study.

Preliminary results of the lengthy study on the impact of the Capital Cost Allowance (CCA) were released May 28 at the CCFM annual general meeting. The report is highly critical of the quality, cultural relevance and commercial viability of the 83 films produced between January of '78 and December, '79 under auspices of the CCA. The CCFM also asserted that the CCA has failed to stimulate a proportionate increase in the development of Canadian creative (i.e. writing, directing, performing) talent since its inception.

Reasons for the DGC's withdrawal are outlined in its April/May newsletter. "As if it wasn't bad enough that the former executive director of the CFDC, Michael McCabe, has hyped-up Canadian films to the point where they couldn't possibly live up to their advance billing," it begins, "the CCFM had to precipitously announce the results of their 'film study' on the heels of all the bad publicity from overseas."

The report "proved to be another blow of non-confidence in the film industry and another

reason for the investment community to pull their horns in even further," the DGC says. It says the CCFM's assertion that a box office gross of over \$1 billion would be needed to recover production investments of about \$200 million "is a completely erroneous statement and bears no relation to the facts."

The Guild says further tightening of the 10-point system administered by the Secretary of State to regulate Canadian input into feature production under the CCA would provoke producers to find outside financing, thereby circumventing the CCA (and Canadian talent) altogether. Using producer Murray Shostak's *Death Hunt* as an example, the DGC says "The CCFM should consider the implications of this development before it attempts to play 'Sarnipson' and pull the whole tax-break temple down around its ears."

The DGC says it also takes exception to the manner in which the results were presented. "Not only were the member organizations not given the opportunity to see the film study before it was summarized — but Jay Scott and the rest of the press were invited to the AGM to hear the summary before the member organizations were able to comment on the document," the DGC says.

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mote from les

by Les Wedman

VANCOUVER — British filmmaker Peter Medak is back in town sooner than anticipated. Medak directed *The Changeling* here last year and the picture went on to win the Genie Award as the best Canadian film. Its stars George C. Scott and Trish Van Devere won best foreign acting statuettes.

After the movie opened here in March, Medak returned to talk up the Garth Drabinsky-Joel B. Michaels' production even though it didn't need the publicity. At that time, he was enthusiastic about a love story he wanted to make into a film. It was, he said, one that could easily be done in Vancouver, a location choice made easy by the view of mountains and ocean he got from his suite in The Bayshore.

Medak is here now making a film, but it's not the one he talked about then.

He is directing an \$1.8 million scarepiece called *The Babysitter*, being made for ABC-TV and Filmways. Along the lines of 'teen-age terror yarns like *Hallowe'en* and *Friday the 13th* — hopefully better than this last-mentioned unmentionable — *The Babysitter* stars Stephanie Zimbalist, daughter of actor Efrem Zimbalist; supermarket TV shill William Shatner. With them are two readily recognizable talents, Patty Duke Astin and John Houseman. Producer is Frank von Zerenec, originally from the right side of the tracks in Medak's native Hungary.

The film was supposed to be done in Seattle until Medak said "you're crazy. Let's do it in Vancouver." The movie has a 21-day shooting schedule.

In the fall, Medak starts work on his next movie and it still isn't the one closest to his heart. Directing it, however, certainly will pay the rent on his Hollywood home. Medak will direct George Hamilton in *Zorro — The Gay Blade*, a comic send-up in the same vein as Hamilton's funny, profitable *Dracula* take-off, *Love at First Bite*. *Zorro*, with no resemblance to the early masked movie and TV hero, will have a budget of between \$10 and \$12 million.

That will take Peter Medak into 1981 and then, maybe then, he'll be able to put his own movie together.

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Also in town, working to create interest in *Bear Island*, was former Vancouverite Peter Snell, sadder and wiser producer of the made-in-B.C.-Alaska and Britain Alistair MacLean thriller that opened here six months after it was first released in European movie houses.

"We had a hell of a time getting a distribution deal," Snell acknowledged, referring to North American outlets. "We needed decent money for it." *Bear Island*, which started on a budget of \$9.3 million, wound up almost a million dollars over because of unbelievable hardships encountered in filming.

Directed by Don Sharp (his remake of *The 39 Steps* is doing better business here than *Bear Island*) the film starred Donald Sutherland, Vanessa Redgrave, Christopher Lee, Barbara Parkins, Richard Widmark, Lloyd Bridges.

Snell admits *Bear Island* did not turn out as well as was

expected. "Three Frenchmen saw it in Paris," he joked. Seriously, he conceded that "action pictures are iffy at best" but he feels the movie will find the kids' market during the summer holidays.

It is the biggest Canadian-UK co-production yet made and was filmed in the mining town of Stewart, B.C. in the dead of winter and then on board a Russian ship at Glacier Bay, Alaska. Giant submarine sequences were done at Pinewood Studios in England. In sparing no expenses to give the Alistair MacLean plot its best look, Snell knows now the script should have been more closely scrutinized. To describe *Bear Island* as a \$10 million movie with a 25-cent screenplay would be quite accurate, he agrees.

But is he downhearted? Not Peter Snell, who has been an avid movie buff since University of British Columbia days. While in Vancouver he chatted with Michael Spencer, former executive director of the Canadian Film Development Corporation, who was here selling the "retirement home" he built in the Gulf Islands. Spencer, now in the private sector of the film industry, expects to be too busy to retire. "He started it all," says Snell "when he urged me to come back to Canada to make movies." The CFDC invested in *Bear Island*. Snell still calls London home but he'll be commuting a great deal in the next few years.

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Goodbye California is the next Alistair MacLean film he will produce and it also will be an Anglo-Canadian production with Canadian financing. "We'll keep the ball rolling," Snell declared. "We'll go on making movies until we fall flat on our face." By the look on his face, you get the feeling that's unlikely to happen.

Goodbye California will be shot out of Vancouver, with three to four weeks filming in San Francisco; studio work will be done in Britain. It will, however, not be Snell's next project.

That will be a drug drama called *Hundred Horse*, a script by Mark Rosen, who wrote *Final Assignment* recently filmed in eastern Canada. The script was brought to Snell's attention by Gail Thompson, now into production after being with the CFDC. That will be done in Vancouver because Chinatown plays a great part in the story. Snell expects the movie to start rolling in the Fall.

After that he intends to produce *Lillian Alling*, starring Julie Christie. She brought him the story and he's keen on it, planning to shoot sometime next spring. It's the story of a woman who, in 1927, walked from New York to Siberia.

Snell doesn't know who will be in *Hundred Horse* or *Goodbye California* except that it will not be Margot Kidder of *Superman* fame. Her asking price per film now, he reports, is \$500,000. That's more than Varsity Theatre manager Don Barnes ever dreamed of paying her when she ushered at the Vancouver art house.

Les Wedman

Crown Kidnaps President

TORONTO — Crown International Pictures has acquired U.S. and Canadian distribution rights to Sefel International Pictures' *The Kidnapping of the President*, shot in Toronto and L.A. last year.

Pic, starring William Shatner, Hal Holbrook, Van Johnson and Ava Gardner is set for national release in August. Saguenay Films is handling distribution here.

The \$4 million flick is based upon Charles Templeton's best-selling novel. Director George Mendeluk co-produced with John Ryan from a screenplay by Richard Murphy.

Money Shining

TORONTO — *The Shining*, Stanley Kubrick's tribute to horror, pulled a mighty \$725,000 at the box office in its first week of playoff.

The Warner Brothers' release, starring Jack Nicholson and Shelley Duval, bowed at 33 situations across the country June 13. Warners' Canadian district manager, Phil Carlton, says daily figures have held reasonably well, though he acknowledges a second-week drop-off "as with most big pictures."

Carlton says the pic broke 12 house records in its first week. *The Shining* is playing at both Odeon and Famous Players houses, and Carlton says figures have been "good everywhere."

The distribberty backed the preem with its most lavish ad campaign in history. Warners' Canadian gm, Irving Stern, has divulged media buys totalled about \$800,000 in Canada alone.

Island More Than Just Afloat

TORONTO — *The Island*, the latest pic from the pen of author Peter Benchley, has grossed \$375,000 at theatre box offices after its first three days of national playoff.

Universal Films' ad/pub director, Barry Carnon, says the figure represents the take from 57 houses across the country. Pic, which stars Michael Caine and David Warner, opened June 13.

Meanwhile, Universal's *The Blues Brothers* is set to bow June 20 at 34 theatres across the country, Carnon reports. Toplining Saturday Night Live originals John Belushi and Dan Aykroyd, the film will play a total of 17 situations in its opening run. All keys but Montreal are involved, with the pic set to bow at the latter site sometime in July.

Despite a substantial ad campaign in the U.S., Carnon says little promo is planned here. However, ticket give-aways to *Blues Brothers* live concerts in Detroit and San Francisco are being sponsored by Toronto's CFTR Radio and Vancouver's CFUN in conjunction with the launch.

Fest Facts State Secret

cont. from p. 3

films had when the Festivals Bureau was in charge."

Both festival directors emphasized the importance of the Canadian participation at Cannes in terms of showcasing "cultural" films of quality and creating a positive image among film critics around the world.

Juxtaposing the disappointment among producers with the reaction of the Canadian press and the comments of the foreign observers, one element seems clear: The job of the press — or at least of the film critic — is to report on films of quality. To attract the attention of the press, one needs a promotional effort

which is capable of highlighting films which are interesting culturally, which belong to a "national cinema." This year's effort, geared as it was to the marketing of "international" Canadian films, could hardly help but disappoint the Canadian press which found little to be positive about.

On the other hand, producers, sales agents, and the CFDC alike now see that attracting the press to report on the vagaries of the marketplace has its disadvantages, especially in an off year.

In 1979 and 1980, the Canadian presence at Cannes was a marriage of commercial and cult-

ural efforts. The marriage has not turned out well. Hopefully, an amicable separation is in the offing, one which will permit the recreation of a positive Canadian image through special attention to "festival films" of quality. Meanwhile, the truly commercial films will have an easier time once the spotlight on them is dimmed.

Brubaker Progressive

TORONTO — 20th Century-Fox's Brubaker, toplining Rob-

ert Redford as a progressive, reform-minded prison warden, bows June 20 at some 35 situations nationally, per Fox's new ad staffer, John Donnelly.

Opening run will cover all keys but Montreal, where the film is slated to preem July 4. Pic will play in all houses, including a sprinkling of Famous Players, Premier and Canadian Odeon. Toronto dates include Odeon's Hyland.

Also starring are Yaphet (Alien) Kotto, Jane (Kramer vs. Kramer) Alexander and Murray Hamilton. Ted Mann and Ron Silverman produced, and Stuart Rosenberg handled directorial duties.

Redford's last appearance was in the successful Universal/Columbia joint release, *The Electric Horseman*.

Animation Grads Make Own Way

TORONTO — There's a new player in the animation game in Canada, to date the domain of only a handful of independents and the National Film Board.

Canimage Productions Inc., armed with a production contract for segments of a Saturday children's cartoon series for L.A.'s Hanna-Barbera studios, opened its doors earlier this month. Company is run by a trio of ex-Sheridan College animation grads who paid their dues at H-B, Roger Chiasson, Colin Baker and Alvero Gaivoto.

The production agreement with H-B calls for Canimage to produce 1,000 feet (i.e. 10 minutes) of programming for the *Scoby Doo* series, which airs weekly on ABC. Contract terminates in November, but spokesmen are confident it will lead to others with H-B and other sources, both in the U.S. and Canada.

Gaivoto says currency differences between the U.S. and Canada, along with reduced overhead (unlike H-B's salaried employees, freelancers used by Canimage are not entitled to the same company benefits) made the establishment of an animation house here a sound business venture. Further, Gaivoto says Sheridan's reputation as a training ground for animators is unrivaled, and Canimage intends to tap into the talent pool.

At present, Canimage's 30-odd staffers are primarily Sheridan grads, says Gaivoto, although several come from elsewhere: France, Australia, and one from H-B's L.A. operation, which employs about 500 animators.

"We hope to get more people from the college," says Chiasson.

CRTC Cuts Kids Channel

TORONTO — Delays by the Canadian Radio-Television and Telecommunications Commission (CRTC) in establishing policy guidelines for use of satellite channels has cost a proposed commercial-free children's channel almost half of its capacity.

Galaxie, a new children's channel to begin programming via TVOntario Sept. 15, will now be available only through subscription to Canadian Cable-systems Ltd. (CCL). Original estimates called for a viewing audience of about 1.8 million homes, but a CRTC ruling now reduces the potential audience to about 700,000 homes.

A CRTC committee, charged with conducting public meetings into the issues of remote/satellite services and pay-TV, is due to report to the Commission within the next month. Should the CRTC adopt its recommendations, the doors may soon be open to expanded satellite services such as Galaxie.

company vice president and the man in charge of training new staffers. "Sheridan provides a good market for people.

"We'll try to keep a friendly atmosphere here," says Gaivoto. "We want to grow together. There's a lot of potential in this studio, so much talent."

Gaivoto, like his partners a youthful 30-ish, moved to L.A. four years ago after a brief and unhappy experience with a Canadian animation house. After about a year of pounding on doors, financed in part by a job as a trucking clerk, he finally landed a position with H-B in April, 1977.

H-B, which has produced a long list of cartoons (*Tom and Jerry*, *Huckleberry Hound*, *The Flintstones*, *Yogi Bear*, and *The Jetsons*, to name a few), initiated Gaivoto into the rigours of producing a cartoon strip. The experience also exposed him, and his partners, to several ex-Disney animators.

"There's a big gap in the industry between the old fellows that started way back when animation was still developing and the younger ones," says Chiasson. "Meanwhile, these guys are dying off and nobody is tapping their talents," continues Baker. Sheridan is the only one that took the initiative to go after that classic Disney style."

Chiasson defines the 'classic' style thusly: "Usually classical animation is done with fully structured live characters. You should be able to look at it and say 'there's a heartbeat.' It's a live thing." There's not one studio in Canada that can come close to the Disney style."

"Some people down there are masters at the stuff," continues Chiasson. "After all, that's where the industry originated. So Canadians can learn from them. Why should we be too arrogant to learn from the people who know it better than us?"

After Gaivoto and company broke ground back in '77, many others from Sheridan followed. "At one point, there were 31 of us from Sheridan at H-B," he recalls.

Though Baker predicts Canimage will "probably always be doing this," (produce children's cartoons), he says he company may get into the half-hour special format two to three years down the road.

Gaivoto is less enthused about the prospects of producing and animated feature: "You can be in business for five years, come along and do a feature that doesn't work, and you're out of business," he says. "It's too risky."

As for the effect Canimage will have on the existent animation houses in Canada, Baker downplays it. "I think there is room for most studios," he says. "Most of the stuff is done for TV now anyway. It will take everything people can throw at it."

In Transit

Producer Robert Cooper (*Running, Middle Age Crazy*) has lifted the lid on a new corporate partnership with Toronto financier Gurston Rosenfeld, to be referred to henceforth as Cooper-Rosenfeld Productions Inc. In the process, Cooper divulges plans to produce seven features, two within the next few months. Latter includes *Bells*, a thriller to be produced in association with Stanley Colbert Productions, and *Utilities*, to be helmed by Daryl Duke. Rosenfeld, chairman of the firm, is currently a v.p. with Guardian Capital Group and president of subsidiaries Guardian Growth Financial Services and Guardian Capital Investment Counsel.

Simultaneously, Cooper-Rosenfeld reveal appointment of Michael Meltzer as L.A.-based v.p. of creative affairs. A grad of Southern Cal, Meltzer has been director of creative affairs with Dee Anthony Films, a story editor/production exec with Jon Peters (*Main Event*, *Eyes of Laura Mars*), and a story analyst at the William Morris Agency. Other company members include production manager Michael Hadley and controller Gregory Sneyd.

oo

The dust hasn't quite settled yet on a host of ad/pub staff changes at the Toronto branch offices of the 'major' distributors. Warners, Columbia and Fox have all experienced shuffles in the past few weeks. At the latter, the flow of new faces continues with the recent addition of **John Donnelly** and **Sharon Wiener**.

Donnelly, formerly the manager of Odeon's Fairlawn Theatre in Toronto, joins Fox as assistant to the director of advertising. Donnelly began duties June 1. Ms. Wiener, meanwhile, becomes an assistant to Fox publicity director **André Beauregard**. She assumed her post June 11.

Fox has yet to fill its advertising director shoes, though Donnelly is now handling duties on a temporary basis. Ex-Fox staffer **Dianne Schwalm**, now with Warners, formerly handled both advertising and publicity functions.

oo

At the Canadian Broadcasting Corporation an important appointment has just been made. **Trina McQueen**, exec director of network newscasts since '76, will become assistant director of network programming and gm of the web as of July. The 37-year-old McQueen, with CBC's news staff since 1967, becomes second-in-command to programming director **Jack Craine** once the appointment takes effect, making her the highest-ranked female exec in the industry.

CBC's news department, at the same time, continues to buzz with activity in anticipation of *The National's* move to 10 p.m. in Sept./81. **Bill Morgan**, formerly TV network program director, becomes head of TV current affairs. And **Mark Starowicz**, exec producer of CBC-Radio's *Sunday Morning*, joins CBC-TV's current affairs department as head of a team commissioned to develop a daily national affairs program that will follow the news.

Father afield, the web announces that it has picked a new Peking bureau correspondent. He's **Don Murray**, currently a national reporter covering the province of Quebec. Appointment was announced June 10 by chief news editor **Vince Carlin**.

Another news department shuffle has **Chris Walmsley** assuming duties June 16 as CBC's western parliamentary reporter. Reporting on Ottawa affairs for CBC's local TV news program in the western provinces, he'll be based out of Ottawa. He's been with the network since 1977.

oo

Global Television, meanwhile, announces the resignation (effective June 30) of corporate vice president **Peter Viner**. Viner plans to join Vancouver's CKVU-TV as exec v.p. and general manager. With Global since '74, Viner moved through the ranks as sales manager and v.p. of sales and marketing before being appointed to his latest post. Most of the past year has been spent on leave at Harvard's Business School. Viner's replacement has yet to be named.

Cable Satellite Network, which held its first shareholders meeting May 28 at the Hotel Vancouver, has elected its board of directors and appointed its corporate officers for the year. **Robert McIntyre** becomes CSN chairman, **Jacques Duhamel** has been named vice chairman, **Jack Simpson** is now company treasurer, and **Kevin Shea** is CSN secretary. C.W. (Bill) Stanley, the firm's first board chairman, is ex-officio board member for 80/81.

oo

Below the 49th parallel, most of the action these days is happening at Walt Disney Productions and its distribution arm, Buena Vista. A host of upward shuffles have taken place, paramount of which was appointment of **Ron Miller** to president and chief operating officer, overseeing the corporation's three operating groups. Miller was formerly creative affairs and production exec v.p.

Other changes are as follows: **Tom Wilhite**, 27, becomes vice president of creative development for features and TV; **Chuck Good** takes over from the retiring **Irving Ludwig** as president of Buena Vista Distribution Co.; **Card Walker**, president before Miller's promotion, is now board chairman and chief exec officer over Miller; **Don Tatum** is now chairman of the executive committee; **Bill Yates** is appointed executive TV producer; **James Jimirro** becomes prez of non-theatrical and Telecommunications; **Jack Lindquist** takes on a new post as senior v.p. with responsibilities in advertising/publicity/promo for films, TV, and Disney's theme parks; and finally, **Bo Boyd** becomes veepee of consumer products.

The lone refugee from Disney is **Frank Paris**, the production division's top story executive for several years, who is now launching into independent production. He'll remain aboard until July, when a replacement is expected to be announced.

United Artists is the only other distribbry announcing multiple changes. **Elaine Cohen** joins UA as a New York-based associate story editor after stints with several publishing houses; **Bill Stuart**, ex-Australian gm for the company, also moves to New York in the post of assistant to international sales v.p. **Michael Williams-Jones**; and **Brian Payne**, the most recently Fox' director of European video sales, becomes chief honcho at UA's British operations as of July 7. Payne is to replace the departing **Jonathan Chissick**.

Fox' lone change has **Henry Guettel** coming aboard as senior production vice president out of New York. Guettel was last with Columbia, as its creative v.p. And at Columbia, **Jane Garzilli** is upped to director of west coast business affairs.

oo

Obits this issue are registered for A.C. Nielsen Co. founder and ex-chairman, **Arthur Nielsen**, 83, who died June 1 in Chicago. And for **Henry Miller**, 88, who pioneered fictional explicitness in his many novels, including "Tropic of Cancer" (filmed in '69) and "Tropic of Capricorn." Miller was an untiring advocate of freedom of thought, but later criticized modern writers for their calculated use of explicit sex to boost book sales.

Bear Island: Grosses Good, Critics Gross

TORONTO — Producer Peter Snell says he's happy with box office returns thus far for the \$9.3 million Alistair MacLean actioner, *Bear Island*.

The U.K./Canada co-production, shot in the chilly climes of Alaska and northern British Columbia late in 1978, has brought in about \$528,000 from Canadian moviegoers in its first two weeks (June 6-20). United Artists opened the flick at 75 sites.

"It's much better than average business," says Snell, though he admits business "fell off substan-

tially in the second week." Snell attributes at least some of the drop-off to the "mauling" handed the film by Canadian critics. "Bear Island is the major technical achievement of the Canadian film industry thus far. But I've never had those kind of adjectives thrown at me since I entered the film business. There's something different about the way the press here handles films. It's a general vitriolic attack.

"The film has excellent scope and scenery. It is, after all, an action-outdoor picture. If you

don't like that, what's left (to criticize) is the basic story that Alistair MacLean wrote."

Snell says the film has done about \$8 million worth of business in Europe to date, where the film is being distributed via Columbia International. He projects an eventual take of about

\$700,000-\$800,000 out of Canada.

Meanwhile, he promises an announcement within 10 days about a distribution pact, backed by a heavy ad campaign, for the U.S. market. Though Snell declines to divulge any further specifics, it has been rumoured for

some time that United Artists is interested in picking up the film for the U.S.

Directed by Don (The 39 Steps) Sharp, the pic stars Donald Sutherland, Vanessa Redgrave, Richard Widmark, Christopher Lee, Barbara Parkins and Lloyd Bridges.

From our mail bag...

The following is one of the better letters we've received of late...

Please remove "Only in Hollywood" from your "films in pre-production" or "talking stage" listings.

My father passed away at the end of January and I inherited his company, Dominion Food and Milling Ltd., a pea processing and dried vegetable packaging business (of which I knew nothing) and it has taken up too much of my time to continue with pre-production on the film.

I've gone from pictures to peas. And I've lost 20 pounds in the process. But peas are birds in the hand and Canadian films are a questionable commodity at this point. So when it came to the

point where a decision had to be made as to which gets all my attention, the peas won out.

The film has only been shelved temporarily. Next year, if Dominion Food is running smoothly and the crop of '79 and '80 Canadian films haven't soured all distribution sources permanently and if the Capital Cost Allowance hasn't been killed, I may revive this project and add a second effort — a "little film" without "bankable" names.

But for now, you'll have to excuse me — I've got to go to sell some split peas.

Andy Halmay

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Trade Winds

NEW YORK — The Coneheads, Todd and Lisa, Rosanna Rosannadana — all gone to TV heaven. With the announcement earlier this month by Saturday Night Live producer Lorne Michaels that he's calling it quits, program regulars Bill Murray, Gilda Radner, Jane Curtin, Laraine Newman and Garrett Morris are likely to leave the highly-rated NBC show. Michaels, producer of the show since its inception five years ago, has reportedly signed an exclusive deal with the network and is planning to create a new comedy program. His assistant of the past four years, Jean Doumanian, will helm the program and its new cast when the '80/81 season begins in October. Murray and company, meanwhile, have already embarked on feature film careers — as have original cast members John Belushi and Dan Ackroyd. Universal's *The Blues Brothers*, toplining the latter duo, opens June 20 nationally.

HOLLYWOOD — "Who shot J.R.?" is a question oft-asked these days by TV columnists and soap addicts. With *Dallas'* prime villain, J.R. Ewing, winged by a wandering bullet in the CBS series' final episode last spring, speculation has been rampant. All of which must make Lee Rich and Merv Adelson happy men. The co-owners of Lorimar Productions — which produces the highly-successful *Dallas* series — now rank as the number two suppliers of U.S. network programming. Lorimar will have fully six hours of product on network airwaves come fall, including *Dallas* spinoff *Knots Landing* and newcomers *Secrets of Midland Heights* (CBS) and *Flamingo Road* (NBC). Additional pilots are under consideration by the three webs. Lorimar's profit picture was given a substantial boost at the theatre wicket this year. Strong b.o. performances were registered by *Cruising* and *Being There* (distributed via United Artists), and commercial prospects look similarly good for its latest, *The Big Red One*. TV holdovers include *The Waltons* and *Eight Is Enough*.

SITGES — Bill Fruet's *Cries In The Night*, shot in Toronto and environs last summer, will screen in Barcelona next October at the 13th International Fantastic and Terror Films Festival. The film, starring Barry Morse, Harvey Atkin and Kay Hawtrey, joins a host of entries from nine countries now committed for fest unspoolings.

KARTOUM — Growing use of the Sudan for location shooting by film and TV crews has provoked the Sudanese government to introduce tighter restrictions on foreign filmmakers. Latter must now submit their script or scenario to the appropriate agency — the Department of Culture — for review before permits are granted. A host of bureaucratic bodies are then to be consulted by the department before a final okay is given. Should it be obtained, the department is also empowered to place a rep on the production team — as an assistant producer or cinematographer — for training purposes. Per a trade report, criteria used by the department in its assessment will be "whether or not the film will enhance the professional, technical and human aspects of Sudanese cinema."

HOLLYWOOD — Not exactly a flood. Nor a mere dribble. But a respectable trickle of reports have surfaced recently confirming U.S. major/minor distribution pacts for Canadian films. Most have been known for some time now (e.g. Fox's pick-up of *Tribute* and *Middle Age Crazy*, Avco-

Embassy's deal with Filmplan for *Hog Wild*, *Scanners* and *Dirty Tricks*. Paramount's agreement with Zale Magder to handle *Phobia*), but are new additions. Sefel Pictures' *The Kidnapping of the President*, Simcom's production, *Prom Night*, and Harold Greenberg's \$2.7 million thriller, *Terror Train*, are the most noteworthy. *Kidnapping* will open in the U.S. later this year via Crown International (via Saguenay in Canada), *Prom Night* will be handled worldwide by Avco-Embassy, and *Terror Train*, toplining Ben Johnson and Jamie Lee Curtis, goes to Fox. Still unconfirmed, but strong candidates nevertheless, are Film Consortium's *Circle of Two* and *Mr. Patman*, Prix de la Chouette-winner, *The Lucky Star*, the Louis Malle-directed *Atlantic City U.S.A.*, and Dennis Hopper's *Out of the Blue*. That leaves 20-or-so Anglo-Canadian flicks from the 'boom' era all dressed up with nowhere to go.

ATLANTA — Similarly attired early on the morning of May 29 were 19 Atlanta moviegoers, wending their merry way to a scheduled 10 a.m. screening of *The Empire Strikes Back* at a local theatre. What they didn't know, but soon discovered was that the screening had been cancelled the previous day. So they struck back, so to speak, by filing \$540,000 in lawsuits against Plitt Phipps Plaza Theatres for allegedly misleading advertising. Theatre management responded by saying that time changes were announced in local papers May 28. They admitted, however, that the theatre telephone recording was not amended until midnight.

LONDON — After a two-year stint with U.S.-based Casablanca Filmworks, English producer David Puttnam is back home working on his latest project, *Chariots of Fire*. And in a Variety interview, Puttnam damns the common Brit notion that indigenous filmmaking must make compromises if it's to appease the lucrative American market. "That mid-Atlantic genuflection made by so many British films is a disaster," he's quoted as saying. "Our only chance as British filmmakers is to make our own pictures without apologizing." Puttnam, who co-produced UA's *Foxes* with Gerald Ayres, says his English sensibilities didn't jive with Yank instincts, thereby making it difficult for him to feel at home with U.S. filmmaking. But he has no regrets, he says. "It sharpened my financial sense. And even the harm it did me did me good."

NEW YORK — Adults are growing older and teenagers proportionately fewer in number, thereby prompting changes in demographics that will in turn signal changes in network programming policies over the next decade. CBS-TV has traditionally focused on the 18-49 group as the basis for devising its ad campaigns, but that's being revised in light of recent study findings. Key group is now identified as the 25-54 spread. Per a study done over the last quarter of regularly-sketched prime-time programming, CBS reports that spending power is moving toward the middle-age bracket. The 25-44 group, now repping 27.9 per cent of the U.S. population, will account for 31.9 per cent in 10 years; 18-24-year-olds, now constituting 13.3 per cent, will be reduced to 10.3 per cent by 1990; and the 45-54 spread will move from 10.2 to 10.4 per cent of the overall population. By logical extension, changing demographics might also spell an end to the maxim that movie themes must appeal to the 18-31 age bracket, the traditional moviegoing audience.

Production Notes

Anderson Rings Bells For Cooper

TORONTO — Michael Anderson, whose directorial credits include *Around the World in 80 Days*, *The Dam Busters*, *Shoes of the Fisherman*, and *1984*, has been signed to direct the psychological thriller, *Bells*, which begins shooting in Toronto in August. Pic's producers, Bob Cooper and Stanley Colbert, made the announcement June 13.

Anderson, who now lives in Vancouver, was born in London, and studied in France, Germany and Spain.

The Martian Chronicles, (for television) and *Orca-Killer Whale*, (starring Richard Harris, Charlotte Rampling and Keenan Wynn) are among his recent credits.

Written by John Harrison, Michael Butler and Dennis Shryack, *Bells* is the story of a man who kills at random simply by dialing a telephone. Pic is a Cooper-Rosenfeld Productions Inc. production in association with Stanley Colbert Productions.

Mandel A Gas

TORONTO — Comic-actor Howie Mandel has been signed for a feature role in the upcoming (June 23) Filmplan production, *Gas*. The \$5 million production will also feature stars Donald Sutherland and Sterling Hayden, and several Second City cast members.

Mandel, per agent David Holiff, will also be featured on Air Canada flight programs — *The Air Canada Comedy Hour* — to be unspoiled this September.

Mandel is a vet stand-up comic who has appeared in nightclubs both in Canada and the U.S. He's also been featured in a U.S. network special and has hosted variety shows for Home Box Office.

Prospectus Filed On Manitoba Pic

WINNIPEG — Countdown to *Terror*, a projected \$1 million suspense/horror flick, is slated to go before the cameras here sometime in August.

North American Pictures Ltd., which produced the low-budget *Autumn Born* here last year, is behind the project. Lawyer Jim Radford says L.A.-based Derio Films will release *Autumn Born* on a test basis this September.

Meanwhile, he confirms that American Donald Schain (*Too Hot to Handle*, *H.O.T.S.*) will direct his own screenplay. All other elements, including key performers, will be Canadian, he asserts. Casting is now underway.

A preliminary prospectus has already been filed with the Manitoba Securities Commission, Radford says, which calls for marketing of some 200 units of \$5,000 each. He says he expects the issue to remain on the market

through Dec. 31, well beyond the pic's six-week shooting schedule. To date (June 19), the issue has not yet been filed with the Ontario Commission.

The talent search for *Countdown* is largely focusing on L.A., says Radford, where his connections with a talent agency there render expatriate Canadians now working in L.A. more accessible.

Censor Flack

TORONTO — The Ontario Censor Board continues to draw fire for its decision to request cuts to *The Tin Drum*. In a June 11 statement, the Council of Canadian Filmmakers (CCFM), whose 11 member organizations represent some 14,000 filmmakers nationally, joined the growing list of those registering opposition.

CCFM exec director John Sharkey calls the case, "symptomatic of a continuing problem that will not be solved satisfactorily unless Ontario follows the advice of the Bassett Report, commissioned in 1972 by the Ministry of Industry and Tourism, which recommended that films be classified, but not censored or banned."

ACFC and APCQ Discuss Reciprocal Agreement

TORONTO — The Association of Canadian Film Craftspeople (ACFC) held a general meeting (Sunday) June 29 at the Ontario Institute for Studies in Education in Toronto.

Agenda included discussion on a proposed Reciprocal Agreement with the Association des Professionnels du Cinéma du Québec (APCQ). John Berrie, President of APCQ, was present to discuss the proposed agreement.

Per ACFC's organizational newsletter, Principles of the Proposed Reciprocal Agreement are as follows:

(1) APCQ shall have jurisdiction in the province of Quebec and, anywhere it has a film under contract, while ACFC shall have jurisdiction in the rest of Canada and anywhere it has a film under contract;

(2) A member of one of the two Associations when working under the other Association's agreement will not be considered a permit holder but rather an associate member or equivalent for the duration of the production of the other Association, and, will pay himself or will cause the

producer to deduct 1.5% of his salary for maintenance of the Association under which jurisdiction he is working;

(3) The two Associations each agree to pass a resolution providing that no member of either Association will work outside his Association's geographic jurisdiction without being paid the per diem agreed upon by the other association;

(4) In a case of withdrawal of services or lockout members of each Association will honour and

support the other Association by not working on any production in dispute providing the production has begun principal photography; and

(5) By joint action, the two organizations may appoint both standing committees and ad hoc committees, and arbitration committees to take action or to report to the governing bodies as the case may be, in accordance with and to the extent of the authority jointly delegated by the governing bodies of both organizations.

Ex-Paramount Staffers Plan Canadian Project

TORONTO — Ex-Paramount execs Gordon Weaver and Steve Rose are expected to make an announcement June 30 regarding an as-yet-unspecified project in Canada.

Harriete Bernstein-Layton, formerly a publicist with Paramount, promises the project will be "a first for Canada." She's to be involved with Weaver and Rose in the scheme, but declines to divulge any further specifics.

Weaver, a v.p. in marketing with the distribber, and Rose, an advertising exec with v.p. stripes, left Paramount within the past couple of years to form their own New York-based production company, Barrich Productions, says Bernstein-Layton.

A press conference is not planned, but principals will be meeting with press reps later this month, she promises.

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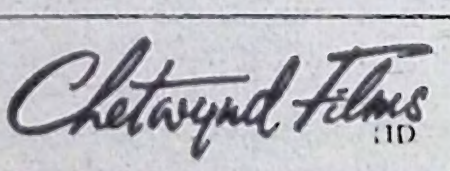
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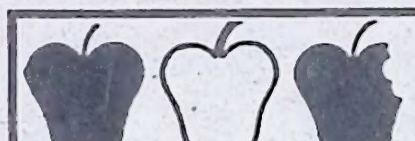


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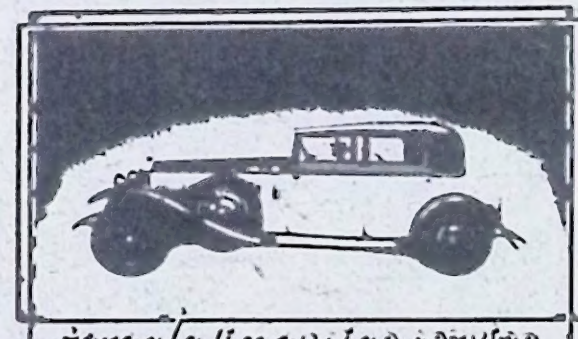
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UPCOMING RELEASES

Ambassador Film Distributors

How to Beat the High Cost of Living
Dir.: Robert Scheerer
L.P.: Susan St. James, Jane Curtain, Jessica Lang, Richard Benjamin
Opens: July, 1980

Dressed to Kill
Dir.: Brian DePalma
L.P.: Angie Dickenson, Michael Caine
Opens: July, 1980

The Immortal Bachelor
L.P.: Giancarlo Giannini
Opens: July, 1980

Underground Aces
L.P.: Dirk Benedict
Opens: Sept., 1980

Agency
Prod.: Robert Lantos, Stephen J. Roth
Dir.: George Kaczender
L.P.: Robert Mitchum, Lee Majors, Valerie Perrine, Michael Kirby, Saul Rubinek, George Touliatos, Gary Reineke.
Opens: Sept., 1980 (English Canada only)

Suzanne
Prod.: Robert Lantos, Stephen J. Roth
Dir.: Robin Spry
L.P.: Jennifer Dale, Gabriel Arcand, Winston Rekert, Michèle Rossignol, Ken Pogue, Pierre Curzi, Gina Dick, Marianne MacIsaac, Pierre Dufresne, Gordon Thompson
Opens: Sept., 1980 (English Canada only)

Your Ticket Is No Longer Valid
Prod.: Robert Lantos, Stephen J. Roth
Dir.: George Kaczender
L.P.: Richard Harris, Jeanne Moreau, George Peppard, Jennifer Dale, Winston Rekert, Alexandra Stewart, George Touliatos, Peter Hutt, Jan Rube, Michelle Martin, Jean Coutu and Roger Garceau.
Opens: Sept., 1980 (English Canada only)

Astral Films

Pinball Summer
Prod.: Jack Murphy
Dir.: George Mihalka
L.P.: Michael Zelniker, Carl Marotte, Karen Stephen
Opens: July, 1980

Prom Night
Prod.: Peter Simpson
Dir.: Paul Lynch
L.P.: Leslie Nielsen, Jamie Lee Curtis, Casey Stevens, Eddie Benton and Antoinette Bower.
Opens: July, 1980.

Hopscotch
L.P.: Glenda Jackson, Walter Mathau
Opens: Sept. 1980

Halloween (re-release)
Opens: Oct. 31, 1980

Bellevue Film Distributors

Raise The Titanic
Exec. Prod.: Martin Starger
Prod.: William Frye
Dir.: Jerry Jameson
Opens: August 1, 1980

Borderline
Prod.: James Nelson
Dir.: Jerrold Freedman
L.P.: Charles Bronson
Opens: Sept. 26, 1980

Times Square
Prod.: Jacob Brackman
Dir.: Allan Moyle
L.P.: Trini Alvarado, Robin Johnson, Tim Curry
Opens: October 17, 1980

From the Lives of the Marionettes
Dir. Ingmar Bergman
Cinematographer: Sven Nykvist
Opens: October 31, 1980

The Legend of the Lone Ranger
Prod.: Walter Coblentz
Dir.: William Fraker
L.P.: Clinton Spilbury (Lone Ranger), Michael Horse (Tonto)

The Jazz Singer
Dir.: Sydney J. Furie
L.P.: Neil Diamond, Sir Laurence Olivier
Opens: December 19, 1980

Citadel Films

Emanuelle, Queen of Sados
Dir.: Ilias Mylonakos
Opens: June, 1980

Dr. Heckyl and Mr. Hype
Dir.: Charles B. Griffith
L.P.: Oliver Reed
Opens: July, 1980

Seed of Innocence
Dir.: Boaz Davidson
Opens: Sept., 1980

The Apple
Dir.: Menahem Golan
Opens: Sept. 1980

Once Upon A Love
Dir.: John Derek
L.P.: Bo Derek
Opens: Sept. 1980

Murder By Mail
Dir.: David Paulsen
Opens: Sept. 1980

Columbia Pictures

Used Cars
Exec. Prod.: Steven Spielberg and John Milius
Prod.: Bob Gale
Dir.: Robert Zemeckis
L.P.: Kurt Russell, Gerrit Graham, Frank McRae, Deborah Harmon and Jack Warden.
Opens: July 11, 1980

The Blue Lagoon
Prod./Dir.: Randal Kleiser
L.P.: Brooke Shields, Christopher Atkins
Opens: July 18, 1980

Close Encounters of the Third Kind (re-release)
—re-edited with added footage
Opens: August 1, 1980

Mountain Men
Dir.: Richard Lang
L.P.: Charlton Heston, Brian Keith, John Glover
Opens: Sept. 26, 1980

Dabara Films

Empire of Passion
Dir.: Nagisa Oshima
Opens: Sept. 1980

Danton Films

The Real Bruce Lee
Dir.: Jim Markovic
Opens: July, 1980

The People Who Own The Dark
Prod.: Sean Cunningham
Opens: July, 1980

Octagon
L.P.: Chuck Norris
Opens: Aug., 1980

New Cinema

Northern Lights
Dir.: Rob Nilsson, John Hanson
Opens: July, 1980

Knife in the Head
Dir.: Richard Hauff
Opens: July, 1980

Practise Makes Perfect
Dir.: Phillip DeBroca
Opens: August, 1980

International Film Distributors

Deomon With Child
L.P.: Julian Mateos, Lone Fleming
Opens: July, 1980

Prince Igor
L.P.: Russian Opera
— English sub-titles
Opens: July, 1980

Four Feathers
L.P.: Robert Powell, Beau Bridges, Jayne Seymour
Opens: July, 1980

Story Of Joanne
L.P.: Terri Hall
Opens: June/July 1980

House of Exorcism
L.P.: Telly Savalas, Elke Sommer
Opens: July, 1980

Ganja Express
L.P.: Terri Hall
Opens: July, 1980

Kidnap Syndicate
L.P.: James Mason
Opens: July, 1980

Pink Pirate
L.P.: Peter Sellers, Tony Franciosa, Spike Milligan, Peter Boyle
Opens: Aug., 1980

Sensuous Nurse
L.P.: Ursula Andress
Opens: Aug., 1980

Emanuelle Around The World
L.P.: Laura Gemser, Karin Schubert
Opens: Aug., 1980

Disco Music Fever
Opens: Sept., 1980

Tehran Incident
L.P.: Peter Graves, Curt Jurgens
Opens: Sept., 1980

Tabu
— Swedish with Eng. sub-titles
Opens: Sept., 1980

Inglorious Bastard
L.P.: Fred Williamson, Bo Svenson
Opens: Sept., 1980

Kidnapping In Caracas
Opens: Sept. 1980

King Solomon's Treasure
Opens: late 1980

New World Mutual

Humanoids From The Deep
Dir. Barbara Peeters
L.P.: Doug McClure, Ann Turkel, Vic Morrow
Opens: July, 1980

Paramount Pictures (Walt Disney)

Mary Poppins (re-release)
Opens: June 27, 1980

The Last Flight Of Noah's Ark
Prod.: Ron Miller
Dir.: Charles Jarrot
L.P.: Elliott Gould, Genevieve Bujold, Ricky Schroder
Opens: July 1980

Herbie Goes Bananas
Prod.: Ron Miller
Dir.: Vincent McEveety
L.P.: Cloris Leachman, Charles Martin Smith, Harvey Korman
Opens: July 25, 1980

Airplane
Prod.: Jon Davidson
Dir.: Jerry Zucker
L.P.: Leslie Nielsen, Peter Graves, Robert Stack
Opens: June 27

The Hunter
Prod.: Ray Stark, Mort Engleberg
Dir.: Buzz Kulik
L.P.: Steve McQueen
Opens: August 1, 1980

Breaking Glass
Prod.:
Dir.:
L.P.: Helen O'Connor
Opens: Sept. 1980

Saguenay Films

Dinner for Adelle (originally titled "Carter" in Prague)
Prod.: Daniel A. Segal
Dir.: Ordric Lipsky
Opens: July, 1980

The Kidnapping Of The President
Prod.: George Mendeluk and John Ryan
Dir.: George Mendeluk
Screenplay: Richard Murphy, based on original novel by Charles Templeton
L.P.: William Shatner, Hal Holbrook, Van Johnson, Ava Gardner, Miguel Fernandes, Cindy Girling, Michael J. Reynolds, Elizabeth Shepherd, Gary Reineke, and Maury Chaykin.
Opens: Aug., 1980

Galaxina
Prod.: Crown International Pictures
Dir.:
L.P.: Dorothy Stratton
Opens: Sept., 1980

20th Century Fox

Oh! Heavenly Dog
Prod.: Joe Camp
Dir.:
L.P.: Chevy Chase, Benji
Opens: July, 1980

Middle Age Crazy
Prod.: Robert Cooper, Ronald Cohen
Dir.: John Trent
L.P.: Bruce Dern, Ann-Margret
Opens: August 1980

Willie and Phil
Dir.: Paul Mazursky
L.P.: Michael Ontken, Margo Kidder
Opens: August, 1980

My Bodyguard
Dir.: Tony Bill
L.P.: Chris Makepeace
Opens: July/Aug. 1980

Warner Brothers

Honeysuckle Rose
Dir.: Jerry Schatzberg
L.P.: Willie Nelson
Opens: July, 1980

Caddie Shack
Dir.: Harold Ramis
L.P.: Chevy Chase, Bill Murray
Opens: August 1, 1980

No Nukes
Dir.:
L.P.: Dobbie Brothers, Carly Simon, James Taylor, Bruce Springsteen, and Tom Petty
Opens: August, 1980

Fu Manchu
Dir.: Piers Haggard
L.P.: Peter Sellers
Opens: August 8, 1980

Divine Madness
Dir.: Michael Ritchie
L.P.: Bette Midler
Opens: Sept., 1980

TELEVISION

MCA/Universal First Major Into Videocassette Sales

TORONTO — MCA Videocassette (Canada), a division of MCA Canada Ltd. with exclusive rights to Universal theatrical product, will enter the home videotape market by mid-July.

Distribbery thereby becomes the only major operating an independent videocassette division in Canada (20th Century-Fox, which has been marketing videocassettes of Fox theatrical product for some time, obtains its software from the U.S.). Distribution of video tapes will be handled by MCA Distributing (Canada), with duping from master tapes to be done at Toronto's VTR Productions.

"We hope to be on the streets by July 11," says MCA's George Burns, who has been setting up the new division for the past five months. Burns says he's been lining up accounts to date (June 23), and says the videocassettes will be retailed at all main video outlets, including record shops and bookstores.

MCA opted to distribute its own titles, rather than farm them out to an independent videocassette distributor, in order to maintain quality control and to guard against increasingly-costly copyright infringement problems. "As soon as you go to the outside," says Burns, "there's not the quality, the concern or the follow-up. Also, we have strict standards. Plus we want to get away from the pirating and bootlegging."

Since copyright infringement is difficult to prove in a court of law, Burns says MCA has chosen to

fight it by making titles available as soon after a film's theatrical bow as possible. In most cases, he says, videocassettes will hit the stores 35 to 40 days after the theatrical debut, making generally-poorer quality underground copies less appealing to the buyer.

Also, Burns says MCA's distribution agreement with retailers calls for tight controls over the sale of illegal videocassettes. Should MCA discover that a retailer is selling such copies, the agreement with MCA will be made void, says Burns.

Among the 24 titles initially to be made available are: *Jaws* and *Jaws II*, *The Jerk*, *Animal House*, *The Electric Horseman*, *Dracula*, *Battlestar Galactica*, *Same Time Next Year*, *The Deer Hunter*, *Slapshot*, *1941*, *The Seduction of Joe Tynan*, and *Smokey and the Bandit*. Videocassettes will retail in the \$75-\$95 range, says Burns, and he projects first-year sales of about 15,000-20,000 units. Translated into dollar terms, that means gross revenues of about \$900,000 he said.

In the U.S., first-week sales of videocassettes by MCA hit the \$1.9 million market.

As for the inter-departmental rivalry that might be aroused by the new videocassette wing, Burns downplays it. "We're appealing to different markets," he assesses. "We're not really getting into anything that will bite into the (theatrical) box office."

Upcoming Releases

cont. from p. 8

One Trick Pony

Dir.: Robert Young
L.P.: Paul Simon, Rip Torn, Joan Hackett
Opens: Sept., 1980

Universal Films

Cheech and Chong's Next Movie

Prod.: Howard Brown
Dir.: Thomas Chong
Opens: July 18, 1980

Xanadu

Exec. Prod.: Lee Kramer
Prod.: Lawrence Gordon
Dir.: Robert Greenwald
L.P.: Olivia Newton John, Gene Kelly
Opens: August 8, 1980

Smokey And The Bandit (2)

Prod.: Hank Moonjean
Dir.: Hal Needham
L.P.: Burt Reynolds, Sally Fields
Opens: Aug. 15, 1980

In God We Trust

Exec. Prod.: Norman Herman

Prod.: Howard West, George Shapiro
Dir.: Marty Feldman
L.P.: Marty Feldman, Peter Boyle, Louise Lasser
Opens: Sept. 26, 1980

Resurrection

Prod.: Renée Missel, Howard Rosenman
Dir.: Daniel Petrie
L.P.: Ellen Burstyn, Sam Shepard
Opens: Oct. 3, 1980

Somewhere In Time

Prod.: Stephen Deutsch
Dir.: Jeannot Szwarc
L.P.: Christopher Reeves, Christopher Plummer, Jane Seymour
Opens: October 10, 1980

Melvin And Howard

Prod.: Art Linson, Don Phillips
Dir.: Jonathan Demme
L.P.: Paul Lemat, Jason Roberts
Opens: October 24, 1980

Flash Gordon

Prod.: Dino De Laurentis
Dir.: Mike Hodges
L.P.: Sam J. Jones
Opens: December 5, 1980

CSN Serves The Deaf

TORONTO — As of June 9, Cable Satellite Network (CSN) announces it has added the CBC's Translation of Question Period for the Deaf on its House of Commons Service.

CSN has added a playback centre, presently being housed and operated at Skyline Cable TV Limited in Ottawa. From this location the playback of Question Period for the Deaf is sent via microwave to CSN's uplink located a few miles from Skyline Cable.

CBC Dramas To PBS

TORONTO — CBC-TV's Export Sales department announces that 10 dramas in the For The

Record series have been sold to the Eastern Educational Network in the U.S., marking the first time a package of one-hour dramas has been bought by PBS.

Among the purchases are *One of Our Own*, *The Winnings of Frankie Walls* (with Al Waxman), *A Thousand Moons* (with Carole Laure), *Maintain the Right*, *Kathy Karuks is a Grizzly Bear*, *Every Person Is Guilty*, *Certain Practices* (starring Richard Monette and Alan Scarfe), *Welcome Stranger* (with Horst Bucholtz), *Harvest* (starring Jan Rubes) and *Cementhead*.

CBC says the series will be shown on 54 stations in the U.S. including WNET in New York, WTTW in Chicago, WPBT in Miami, KRMA in Denver, and WCET in Cincinnati. The series will be shown over the summer months — the first going to air in New York on July 24.

ACTRA Signs Local Agrees

TORONTO — The Association of Canadian Television and Radio Artists (ACTRA), now in the midst of contract negotiations with Canada's independent producers, has signed local agreements with several TV stations across the country. Among them: Edmonton's CITY-TV, CITY-TV of Toronto, CKVU-TV (Vancouver), Montreal's CFCF-TV, CKY-TV of Winnipeg, and CJOH-TV (Ottawa).

Stations owned by the Canadian Broadcasting Corporation, meanwhile, are covered by ACTRA's national agreement with CBC.

Negotiations with the private CTV network began the week of June 23. ACTRA's previous collective agreement with the web expired May 31.



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Legislature of Ontario / The Tin Drum

Censors Intimidate Censors To Stifle Drum

TORONTO — For the better part of two days earlier this month, in a crowded committee room at the provincial legislature, the Ontario Board of Censors was subjected to a barrage of criticism, coloured by charges of intimidation and unscrupulous practises by Board management.

Such charges had been aired before, to be sure, during previous battles between the Board and its vocal critics.

But this time was different. The critics in this case weren't distributors or producers, university professors or students. They were censors. Members of the Ontario Board of Censors, to be precise.

Unmuzzled and under oath, one after another testified to feeling pressured and intimidated by Board management. Some pointed to perceived threats to job security, others to withholding of correspondence from Board members. One itemized several instances of intimidation and attempts by management to influence her views on censorship.

It was a revelation into the Board's internal politics, and has undoubtedly poked some gaping holes into the thesis that a Censor Board is needed in its current form. But when it was all over, it still remained unclear whether or not the film that provoked the hearing in the first place — the Academy Award-winning German film, *The Tin Drum* — would ever get to Ontario movie screens. The film was to have bowed May 2 at Toronto's International Cinema, but the Board's call for four cuts was refused by director Volker Schlöndorff. Meanwhile, it has opened in numerous other provinces uncut.

The two-day hearing was prompted by a motion the previous week from NDP member Michael Davison of

Hamilton Centre. New Democrats and Liberals voted to have the Administration of Justice committee conduct the hearing into Board procedures, sparked specifically by charges from lawyer Aubrey Golden (who reps the pic's distributor, New World-Mutual) that the Board's managers (chairman Don Sims, vice-chairman Mary Brown) had manipulated both Board members and the public. The dissenting PC's (and Consumer and Commercial Relations Minister Frank Drea, who oversees the Board) were unsuccessful in opposing the hearing.

When the Board, committee members and an overflowing media contingent finally gathered June 18, it became quickly evident that the man who has drawn much of the criticism — retiring chairman Sims — was not going to appear after all. A letter from Sims' cardiologist advised the committee it was medically inadvisable for Sims to be exposed to undue stress, thereby leaving vice-chairman Mary Brown to defend management's position alone.

Twelve-year Board member Joseph Cunningham, 59, submitted to over two hours of intense questioning by committee members during the hearing's first day. His soft-spoken candor and clarity clearly took the committee and observers by surprise.

Fielding questions with agility and precision, Cunningham revealed that he favoured passing *The Tin Drum* uncut through two official votes — May 1 and May 7 — though he favoured varying numbers of cuts on at least two other occasions. He affirmed that he felt intimidated by management, whom he said were "bearing down" on Board members to vote for cuts.

At the May 7 meeting, Cunningham

said *The Tin Drum* vote was preceded on the agenda by only one item — the question of rotating Board members on a periodic basis. "I thought the priorities of business were rather unfortunate."

Cunningham said he and fellow Board members Rosemary Sexton and Wendi Enright favoured no cuts to the film, while Sims, Ms. Brown and member Doug Walker voted for four (the Board's official public position, conveyed by Drea, among others). A seventh member, James Walker, voted for a single cut.

After the May 7 vote, however, Cunningham said Ms. Enright changed her mind, circulating an elimination sheet calling for three cuts. Cunningham said he agreed to initial the sheet, thereby supporting the request. "I was getting a little fed up with the pressure," he testified.

"It is quite obvious (who was responsible for the alleged intimidation) and it has worked in the establishment whenever you incurred the displeasure of your superiors by the way you vote it doesn't take long to get the message."

Despite the fact he voted for four cuts in the initial (informal) poll of Board members, Cunningham confessed he was actually in favour of no cuts whatsoever. Asked to explain, he responded "I felt that was what was expected of me."

And Cunningham confirmed what Golden alleged earlier: that Board members did not receive correspondence from New World-Mutual indicating the distributor's willingness to submit to the so-called "English" cut (i.e. a 23-second clip excised in England and agreed to by Schlöndorff). The first he learned of the distributor's offer, said Cunningham, was by reading the newspaper.

Perhaps even more damaging, Cunningham said projectionists who work for the Theatres Branch have acted as part-time pseudo-censors, sometimes advising Board management of their own objections to submitted films. Cunningham himself decried the practice, pointing out that the censors, not the projectionists, have been hired to censor film.

Cunningham was also critical of the lack of procedural guidelines — the Board had no written guidelines in its possession until January of this year — and said the situation was a source of "embarrassment" to him.

Board member Rosemary Sexton concurred with Cunningham's allegations of Board management intimidation during the hearing's second day, pointing to several specific incidents. Among them: Sims' disapproval of her reading a book on the pros and cons of censorship.

Excerpts From The June 19 Meeting Standing Committee On Administration of Justice, Ontario

Mr. Breithaupt: Mrs. Sexton, as you are no doubt aware at this point, as are most of the members of the audience and the committee, these hearings have virtually nothing to do with the fact of censorship, they have to do with the procedures of the board. You were reported in this morning's *Globe and Mail* as commenting to the press after yesterday's hearings that you concurred with Mr. Cunningham's testimony and that you also felt intimidated. Would you say that that is a correct summation of your views and would you expand on them, please?

Mrs. Sexton: Yes, it is a correct summation and I have a number of instances of intimidation.

Mr. Breithaupt: Would you give them to us, please?

Mrs. Sexton: Yes. These are just small points but added all together they add up to quite a bit of intimidation, I think. The first week I joined the board I was reading a book called "Pro and Con Censorship" and Mr. Sims came up to me and asked me what I was doing reading a book that had arguments con censorship, that that should not be part of my reading.

During the first month that I was at the board I was given a ride home once by Mary Brown who told me that I was not to be influenced by Mr. Cunningham and Mrs. Enright who were very liberal members of the board.

A few months after I was on the board I discussed in the screening room with other members of the board a Supreme

Court of Canada case on *The Last Tango in Paris*, and I discussed with other members of the board Chief Justice Laskin's dissenting judgement where he felt that censorship was a matter of criminal law and therefore there should not be a provincial censorship board. That was his dissenting judgement and the majority held out. I was brought down to Sims' office and told that I was not to be discussing such matters in front of the other board members, I was influencing them.

A few months after that I asked to go to a Vancouver convention on pornography that was run by the British Columbia censorship board on my own money — my husband was flying out to Vancouver — and on my own time mainly, I would take Friday off. I was told by Mr. Sims that Mary Lou McCausland(?), head of the board, was a very radical person and he did not want me to hear those views and I was not to go.

Mr. Drea's name was brought up quite often by Mrs. Brown and Mr. Sims and we were told on a number of occasions in the last couple of months Mr. Drea has been speaking in the House apparently and that, since Mr. Drea's speech in the House, we know what our guidelines are.

There is the whole matter of the projectionists bypassing the board and when several of us would look at a film and not cut a certain scene that the

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Procedural Questions Reveal Pressure Tactic

and the chairman's objections to her plan to visit with the "radical" head of the British Columbia Film Classification Board, Mary-Louise McCausland; Sims' claim that he has veto power over all Board decisions (he doesn't), his accusation that Ms. Sexton was "going soft" in her voting on potentially objectionable films, and the chairman's report that all Board members remain in a locked screening room while a CBC television crew visited the premises; and allegations that Ms. Brown asked her to beware of being influenced by the Board's liberal members. Ms. Sexton also charged that Ms. Brown told Board members that certain scenes contained in *The Tin Drum* are not permissible in Ontario movie screens under any circumstances, despite Ms. Sexton's claim that context must also be considered.

Asked by a committee member if she believed in censorship, she replied: "I did before I joined the Ontario Censor Board." Ms. Sexton said she has considered resigning from the Board over her objections to its procedures. "I don't think there should be irresponsible censorship, and I think that's what's going on at the Board right now."

Pressed by a committee member to explain her view of 'exploitation' of children in films, Ms. Sexton replied: "I don't think children should be exploited and I don't think (*Tin Drum* star) David Bennett is exploited at all."

Board member James Walker testified that he felt intimidated by management, and even suggested possible complicity by Drea. "I felt the pressure and I got the idea that Mr. Drea was very involved in the procedures of the Censor Board." Walker, like Cunningham, said the rotating Board issue, raised at the May 7 meeting, particularly concerned him. "I very much began to wonder if I would have a job," he said.

As for allegations that management withheld mail (denied by Sims and Ms. Brown), Walker said "I didn't appreciate that, no... I think it's tantamount to making a decision without having all the relevant information in front of you."

Walker also indicated that he didn't feel Bennett was victimized or exploited in the film.

Though Ms. Enright declined to use the word intimidation in her description of the relations between management and Board members, she said she felt "pressured," partly due to the discussion about rotating members. She said the issue was never formally raised at a meeting prior to May 7.

Douglas Walker, the fifth non-administrative Board member, defended projectionists' practise of advising the

Board of contentious scenes. "There have been times when the projectionists have saved the Board from embarrassment because they've caught scenes that should have been cut."

Ms. Brown, the final Board member to testify, said guidelines presented in January were "a starting point only," and that members who testified earlier about having no input into the guidelines misunderstood the intent.

In an emotional, quivering voice, she said she has never "imposed" personal views on other members. She said she and all Board members must reflect community standards, and not personal views in making decisions. To vote for one cut in *The Tin Drum* "would have been a betrayal of our mandate, a betrayal of our trust," she said.

As for Ms. Sexton's assertion that she

no longer believes in censorship, but still functions as a Board member, Ms. Brown said "I think it would be really difficult (to remain on the Board) but I think it's possible if you recognize your mandate... that's why I spend many, many hours visiting citizen's groups."

Though she personally had strong objections to *Life of Brian*, a Warners release that spoofed Biblical epics, Ms. Brown said she realized that most of the community would not, and therefore passed the film and formulated the warning message to be displayed on ads. "I cannot apply my personal standards, I am responsible to the community," she argued.

When all was said and done, Davison charged Drea with "a component of involvement" with the Board, and called for a judicial inquiry. For his part, Drea

denied any suggestion that he was directly or indirectly involved with Board members.

While he did admit to concern over evidence that members felt intimidated, Drea declined to comment on specific testimony. "I want to read the evidence. I'll look at the evidence. Are you going to deny me a chance to read the evidence?" he asked reporters.

Drea shrugged off assertions that the Board was lacking in procedural guidelines. "The criteria have always been there," he said. "We just don't think that's good enough anymore." He described criticism of Board procedures as "nitpicking," and said the Board will never be replaced by a classification system. "It will be here today, tomorrow and next year," he said.

Censors Speak Up To Say Child Exploitation Non-Existent In Drum, Management Forced Decision

projectionist would see and think should be cut, they would go down and tell Mrs. Brown and Mr. Sims who would then view it on their own.

I was often told by both Mrs. Brown and Mr. Sims when I first joined the board that Mr. Sims had veto power over any decision that the board made. From reading *The Theatres Act*, that is just not so.

Last October I was brought down to Mr. Sims' office and accused of going soft. I cannot remember the exact incident and I cannot remember the movie we were seeing, but he obviously had not approved of whatever decision I had made and I was accused of going soft.

On January 15 we were handed out these guidelines by Mrs. Brown or Mr. Sims — I think it was Mrs. Brown — and we were told to follow them.

Mr. Breithaupt: Did you have any part in their creation?

Mrs. Sexton: No. A few days after viewing *The Tin Drum* Mrs. Brown called a meeting reminding us of these guidelines, after our first vote on *The Tin Drum*. I voted for no cuts and so had some other members. Mrs. Brown called the meeting. It was after the first vote, it was April 24. It was after we had screened it and had the first vote. Mrs. Brown called the meeting and reminded us of the guidelines, pointing out specifically that this "we do not allow" list was to be taken rigidly. I argued with her and said, "Above that it says you must see the movie in context, you must look at the plot," and she said, "The paragraph on context is not referred to in the 'we do not allow' list. The 'we do not allow' list

is rigid." Mr. Cunningham supported me at that time.

I found that Mrs. Brown — and perhaps Mr. Sims, I am not sure — were in constant contact with church groups, the Legion of Decency, the Catholic Women's League and we always got feedback from these meetings whereas there were never meetings with other segments of the population. Often we would not find out that Mrs. Brown or Mr. Sims had spoken to these groups until we read about it in the paper, we were often not informed about their speaking engagements. Rarely were the rest of us in contact with the public.

When the Kowalski Loeb Report was on CBC-TV, Mr. Sims asked us to stay in the screening room and then he asked if there were locks on the doors.

For a long time, until we went to the union with our grievance, we only got letters which were screened by Mrs. Brown and Mr. Sims. We were not given all the letters that came in from the public.

Information was constantly kept from us. I read in the paper about two months ago that Mr. Justice Morand, who is now the Ombudsman, was in contact with the board last summer about *Pretty Baby* and asked us for our views. Apparently the board responded. I never did hear. I never responded. I was never asked to respond.

In the *Globe and Mail* there was an article on September 22, 1979 that there was an agreement between the board and Film Festival people that the board would be careful with their scissors for

festival movies. I was never informed of that.

(...)

Mr. Williams: Do you personally believe in censorship?

Mrs. Sexton: I did before I joined the Ontario Censor Board.

Mr. Williams: If you don't believe in censorship, would it not be consistent with your thinking to resign from the board instead of participating in a censorship process?

Mrs. Sexton: I have thought of resigning from the board because of the procedures that have been going on at the board, but I thought it was better for me to stay and see what could be done.

Mr. Williams: How can you rationalize that when you have the belief that there shouldn't be censorship, yet you are part of that process.

Mrs. Sexton: No. I didn't say that. I said I don't think there should be irresponsible censorship and I think that is what is happening on the board right now.

Mr. Williams: Do you then have any feelings of morality, whatsoever, with regard to the exploitation of infants for use in explicit sex scenes in the films.

Mrs. Sexton: I don't think children should be exploited and I don't think that David Bennett, the child actor, in *The Tin Drum* was exploited.

Mr. Williams: So you have no concerns about or conscience of on that matter at all.

Mrs. Sexton: No. None whatsoever. I have two children and I don't think that that was child exploitation at all.

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Art of Deceit

Formerly called "French Kiss," film began May 13 in Montreal and will move to N.Y. An Astral Bellevue Pathé/Trans-Atlantic Enterprises presentation. **exec.p.** Harold Greenberg, Robert Kline **p.** Harold Greenberg **exec.** In charge of **p.** Don Carmody **sc.** Lionel Chetwynd, based on story by Jean-Yves Pitouin and Lionel Chetwynd **p.man.** Ray Sager **d.o.p.** François Protat **p.design** Ted Watkins **art d.** Guy Comtois **1st a.d.** Jim Kaufman **cost.** Nicoletta Massone **sd.** Joseph Champagne **2nd a.d.** Pedro Gaudol **3rd a.d.** no 1 Anne Murphy, no 2 Francine Langlois **cont.** Brigitte Germain **cast.** (Montreal) Ingrid Fischer (Cine Casting), (Toronto) Ali Karnick (Karnick/Armstrong Casting) **unit man.** Josette Perrotta **loc.** Christine Burt **asst.loc.man.** Joel Greenberg **p.sec.** Cindy Morton **Rossy asst.art d.** Penny Hadfield **Props** Marc Corriveau **asst.props** Nathalie Vadim **set dec.** Tom Coulter **set dress.** Maurice Leblanc **prop. master** Gilles Aird **prop.buyer** Lise Pharand **drafts man** Raymond Larose **p.illus.** Jo-Anne Ladenheim **sp.eff.** Martin Malivoire **wardrobe** Francesca Chamberland **asst.wardrobe** Paulette Gagnon **dresser** Michelle Lafaille **make-up** Marie-Angela Protat **asst.make-up** Rosalyn Hoffman **make-up for Marie-France Pisier** Eric Muller **Hair** Tom Booth **cam.** Alan Smith **1st asst.op.** Robert Guertin **2nd asst.op.** Michel Girard **2nd unit op.** no 1 Peter Benison **2nd unit op.** no 2 Bert Tougas **2nd unit op.asst.** no 1 Rick Bujold **2nd unit op.asst.** no 2 Bonnie Andrukaitis **Stills** Josh Nefsky **Boom** Jim Thompson **Gaff.** Jacques Fortier **Best boy** Claude Fortier **1st elec.** Normand Viau **2nd elec.** Gilles Fortier **key grip** Serge Grenier **grip** Robert Grenier **Laborer** Dermot Stoker **craft serv.** Henry Labelle **apprentice** Louis Massicotte **transport.** Rick Disensi **sd.eff.ed.** Fred Brennan, Michael O'Farrell **asst.sd.eff.ed.** Michael Ray **dial.ed.** Sharon Lackie **ass.dial.ed.** Helen Watson **fully ed.** Andrew Malcolm **music ed.** Carl Zittler **post p. sup.** John McAuley **p.a.** Michael Bernadelli, Patty Morein, Elaine Spitzer **i.p.** Wayne Rogers, Marie-France Pisier, Lloyd Bochner, Samantha Eggar, Patrick MacNee, Gloria Carlin and Melvyn Douglas as Max, Allan Magicovsky, Norwich Duff, James B. Douglas, Jane Fellows **pub.** David Novek, Bernard Voyer, Berger Novek Entertainment P.R. (514) 861-5556

The Secret Self

Formerly entitled "Freaks," began April 1980 in various locations around the world on a \$1.5 million budget. **exec.p.** Robert Kline **p.d.sc.** Harry Rasky **pub.** Berger Novek

Caneuram Inc.
(514) 871-1408

Gandahar vs. The Metal Warriors

A 35mm color animated film. Began shooting on July 1, 1979 in Montreal. A Canada/France co-production with a \$5 million budget. Estimated length 80 min. **p.c.** Caneuram Inc. (Mtl)/Société Gillet-Laloux Production (Paris)/COFCI-FFF (Paris) **p.** Claude Léger **assoc.p.** Richard Sadler **sc.** René Laloux, Philippe Caza **drawings** Caza **sales** ICM (Paris, L.A.).

**Fimplan
International Inc.**
(514) 849-6051

Gas*

Principal photography began June 23 in Montreal with a \$6 million budget. A Pierre David, Victor Solnicki, Peter S. Davis and William N Panzer Presentation. **executive producers** Pierre David, Victor Solnicki **p.** Claude Héroux **unit man.** Jean Savard **p.coor.** Danièle Rollerback **d.** Les Rose **a.d.** John Fretz **sc.** Richard Wolf, story by Susan Scranton, Richard Wolf **cont.** France Boudreau **art d.** Carol Spier **d.o.p.** René Verziér **focus pull** Denis Gingras **loader** Jean-Jacques Gervais **sd.** Patrick Rousseau **ward.** Gaudeline Sauriol **make-up** Louise Rundall **gaf.** John Berrie **grip** François Dupéré **cast.** Ginette D'Amico **ed.** Patrick Dodd **i.p.** Susan Anspach, Howie Mandel, Sterling Hayden, Donald Sutherland, Helen Shaver, Peter Ackroyd, Sandee Currie, Keith Knight **pub.** Paratel (514) 845-0111, Berger Novek PR (514) 861-5556

**National Film
Board of Canada**
(514) 333-3333

Les beaux souvenirs

Shooting began June 17 on the Ile d'Orléans, Quebec with a budget of \$ million. **exec. p.** Jean Dansereau **p. sup.** Francine Forest **p. man.** Denise DesLauriers **p. sec.** Nicole Hilaréguy **d.** Francis Mankiewicz **a.d.** Jacques Benoit, Nicole Chicoine **sc.** and **dial.** Réjean Ducharme **cont.** Marie Lahaye **art d.** Norman Sarrazin **d.o.p.** Georges Dufaux **cam.** Daniel Jobin, Sylvian Brault **light** Maurice De Ernsted, Denis Baril, Gérald Proulx, **sd.** Claude Hazanavicius **gaff** Denis Dupont **cost.** Blanche Boileau **makeup** Diane Simard **access.** Jean-Baptiste Tard, Pierre Fournier assisted by Denis

The following is a list of films in production (actually before the cameras) and in negotiation in Canada. Needless to say, the films which are still in the project stage are subject to changes. Films are listed by the name of the company which initiated the project, or with which the project is popularly associated. This is not necessarily the name of the production company. Where the two companies are different, the name of the production company, if known, is also given. In instances where a producer has asked us not to list a project, or to withhold certain credits due to ongoing negotiations, we have respected his request. Please telephone additions and up-dates information to:
CineMag (416) 366-0355 or (514) 272-5354.

Film credit abbreviations. **d.** director **asst. d.** assistant director **sc.** script **adapt.** adaptation **dial.** dialogue **ph.** photography **sp. ph. eff.** special photographic effects **ed.** editor **sup. ed.** supervising editor **sd.** sound **sd. ed.** sound editor **sd. rec.** sound recording **p. des.** production designer **art d.** art director **set dec.** set decorator **m. music cost.** costumes **i.p.** leading players **exec. p.** executive producer **p. producer assoc. p.** associate producer **line p.** line producer **p. sup.** production supervisor **p. man.** production manager **p.c.** production company **dist.** distributor. An asterisk (*) following the film's title indicates financial participation by the Canadian Film Development Corporation.

Hamel **ed.** André Corriveau **i.p.** Monique Spaziani, Julie Vincent, Paul Hébert, R. H. Thomson, Michel Daigle, Claude Simard **pub.** Jean Glimm

Nelvana Ltd.
(416) 863-0091

Drats

Animated feature in production since Feb. 1. **p.** Michael Hirsch, Patrick Loubert **d.** Clive Smith.

**Les Productions
Prisma**
(514) 866-3568

La vie de couple, à quel prix?

A feature-length documentary in photography since 1979, in Montreal. Estimated budget: \$150,000 **p.** Claude Godbout, Marcia Couëlle **p.sup.** Marcia Couëlle **d.** Diane Létourneau **sc.** Diane Létourneau **d.o.p.** Jean-Charles Tremblay.

Quadrant
(416) 961-8705

Misdeal

Principal photography began May 19 in Spain, to follow with a 6-week shoot in Canada on a \$3.5 million budget **p.c.** Quadrant/MLI Film Presentation **exec.p.** David Perlmutter **p.** Michael Lebowitz **d.** John Trent **sc.** John Hunter, Rick Rosenthal,

David Rothenberg **ph.** John Coquillon **i.p.** John Heard, Levon Helm, Alberta Watson, Steve McHattie **pub.** Marlene Smith.

Simcom Ltd.
(416) 863-0628

Melanie

Principal photography began June 2, with locations in Toronto, Los Angeles. Budget: \$4 million. **p.c.** Melanie Productions Inc. **p.** Simcom Ltd., Peter Simpson **exec.p.** Richard Simpson **d.** Rex Bromfield **sc.** Robert Guza Jr. & Richard Paluck **ph.** Richard Ciupka **p.design** Roy Forge Smith **p.man.** Gerry Arbeid **sd.mix** Douglas Ganton **ed.** Brian Ravok **1st a.d.** Ken Goch **loc.man.** Brian Ross **i.p.** Glynnis O'Connor, Paul Sorvino, Burton Cummings, Trudy Young, Layne Coleman, Jamie Dick **pub.** Pat Whittingham.

Corrections

Several last minute corrections to the guide were received too late for inclusion in this edition. The July 14 edition will carry all corrections and additions. Please phone updated information to:

Del Mehes, Toronto
(416) 366-0355

Yves Gagnon, Montreal
(514) 272-5354

Projects in Negotiation

**Amulet Pictures
Ltd.**
(416) 596-1411

Meanstreak

Shoot to begin August 4 in Toronto with \$3 million budget. **p.** Bennett Fode **exec.p.** John F. Bassett **d.,sc.** Alan Eastman **music** Rough Trade **i.p.** Brad Davis, Carrie Fisher, Beverley D'Angelo, Ronnie Hawkins and Kate Lynch **(i.p. tentative) pub.** Budman Match Inc. (416) 484-7773.

**Art Film
Production**
(416) 960-0875

Terror on the Lake

To begin in late 1980 in Toronto, on a \$4.7 million budget **p.** Dan Barbanic **sc.** Bernie Williams **p. man.** Bernie Williams.

**Association
Coopérative de
Productions
Audio-Visuelles**
(514) 849-1381

Baie James

Projected for 1981, one feature film and a dramatic television series of 6 episodes **p.c.** Les Productions La Grande **p.** Bernard Lalonde, René Guiessez, Francine Saia **sc.** Louis Saia in consultation with Denys Arcand.

Barry Allen Prod.
(416) 598-3821

Pantyhose

In discussion-plans for Fall 80 shoot. **exec.p.** Barry Allen **p.** Janis Allen **d.** George Leskay.

Playboy of the Western World

In discussion. **exec.p.** Barry Allen, Jerome Simon **sc.** Joshua Smith.

Beryl Fox
(416) 364-5176

By Design

To begin in Vancouver in the Fall 1980; a comedy about two people who run a boutique. **p.** Beryl Fox, Werner Aellen **d.** Claude Jutra.

**Bloody Good
Production**
(514) 861-5278

Dracula Superstar

To begin in the Spring, 1981 in Montreal with a \$3.5 million budget **p.** Peter Lebensold, Richard Lightstone, James Kaufman

B.M. Film Co. Inc.
(514) 844-1300

Nincompoops

Fall 1980 in Toronto with a budget of \$3.6 million. **p.** Bruce Mallen **p.c.** Ossi Ravi **ass.p.** Carol Klein **cast.** Rita Tushingham **pub.** Berger Novek.

Break Away

To be done in November 1980 **p.** Bruce Mallen **ass.p.** Carol Klein **exec.p.** Michael Gilbert.

**Burg Productions
Ltd.**
(416) 881-5443

Back Stretch

Toronto shoot next year on a budget of \$1.6 million **p.** Tony Kramreither **sc.** Kevin Brodie **i.p.** Erik Estrada, George Kennedy, Jonathan Winters.

Merchand of Death

Shoot planned for early 1981 **p.** Tony Kramreither **sc.** William Davidson, John Craig

**Cabbageroll
Productions**
(416) 461-7725

Alligator Shoes

To start shooting in August, 1980 in Toronto and Belleville **p.** John Phillips, Clay Borris **d.** Borris **asst. d.** Holly Dale **ph.** Phillips **sc.** Borris

**Canamere
Films Ltd.**
(519) 453-0164

Death To The Donnellys

To begin in 1981 **exec.p.** Roger A. Leblanc **sc.** adapted by Maridon Miller.



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Nielsen-Ferns International Ltd. 55 University Ave. Suite 1100, Toronto Canada M5J 2H7
Tel: (416) 361-0306 Telex: 06-22745

Projects in Negotiation

Hide and Seek

To begin in the Spring of 1981.
exec.p. Roger A. Leblanc.

Cinak Ltée (514) 284-3295

Le Sphinx

A feature film for children to be filmed in Quebec p. Marguerite Duparc d. Claude Paquette a.d. Claude Paquette col. 16mm colour.

Company C. Films Inc. (514) 844-3475

Fashers, Daughters and other Endangered Species

To begin shooting two weeks in New York and then at Magder Studios in Toronto in 1980 with a budget of \$6 million p. Carol Campbell, Jim Margellos d. Steven Stern p.man. Bob Linnell art d. Bill Beeton p.sec. Carole MacKinnon cost. Linda Matheson 2nd a.d. Don Brough l.p. Alan Arkin.

Cooper-Rosenfeld (416) 922-2251

Bells

To begin on August 5 in Toronto with a \$4 million budget. p.c. Coco Film Production Inc. in association with Stanley Colbert Productions p. Robert Cooper, Stanley Colbert co-p. Brian Walker d. Michael Anderson sc. J.K. Harrison.

Utilities

Planned to start late 1980. p. Robert Cooper d. Daryl Duke.

Bells

The Resort

Flashpoint

MacTaggart's War

Live, Love, Laugh

Two Kinds of Terrible

Corporation Image M & M (514) 878-1474

Cocksure

Principal photography to begin in Sept. 1980 in Calgary. Estimated budget \$6 million p. René Malo.

Ted Kotcheff d. Darryl Duke sc. Mordecai Richler l.p. George Segal.

Night Letter

Principal photography to begin in October in Georgia and Montreal. Estimated budget: \$4 million. p. René Malo d. Jean-Claude Lord sc. Jean-Claude Lord, Jean-Salvy, Jamie Brown, based on a story by Joseph Hayes l.p. Richard Gere

St-Urbain Horseman

d. Ted Kotcheff sc. Mordecai Richler.

Love is a Long Shot

Crawley Films (613) 728-3513

The Strange One*

Special effects photography has begun. Location filming in Toronto, Ireland, Scotland on a budget of \$4 million p.c. Crawley Films Production p. Budge Crawley exec. p. F. G. Townsend assoc. p. (wildlife unit) William H. Carrick sc. Barry Lane, adapted from a novel by Fred Bosworth "The Strange One" d.o.p. Robert Ryan ph. Robert Ryan, Patrick Carey sp.effects ph. Patrick Carey, Robert Ryan.

Dal Productions (514) 731-7801

Happy Birthday To Me*

To begin July 3, 1980 in Montreal p. John Dunning and André Link line p. Stewart Harding. Produced with Famous Players Ltd. p. man. Carole Legault p.sec. Carole Laffamme d. J. Lee Thompson a.d. Charles Braive sc. John Saxton, Timothy Bond, Peter Jobin art d. Earl Preston cam. Mike Lente sd. Richard Lightstone boom Jim Thomson ward. Hugue Gagnon make-up Jocelyne Bellemare l.p. Melissa Sue Anderson, Glen Ford unit man. Ginette Hardy cast. Dani Hausmann

The Armoured Man*

A sci-fi action movie with a budget of \$2 million, scheduled for Sept. 1980 in Montreal p. John Dunning and André Link line p. Stewart Harding d. Jean Lalleur sc. Edith Ray, David Preston. Produced with Famous Players Ltd.

A Comedy

Principal photography to begin in the Summer of 1980, in Montreal p. John Dunning and André Link line p. Bob Presner d. George Milhalaka. Produced with Famous Players Ltd.

Entreprise de Développement Cinéma- graphique (514) 527-3433

Les tourtereaux

Principal photography to begin in August 1980, in Montreal. Estimated budget: \$400,000. p.c. Ed-ec Inc., Ciné-Groupe exec.p. Paul Beaupré p. Jean-Guy Germain, based on a play by Germain adapt. Jean-Claude Germain, with Harry Fishbach l.p. Jean Leclerc, Nicole Leblanc.

Filial Productions Inc. (416) 535-2867

Paul Horn

A feature length documentary to begin filming September 80 in England, Egypt, India, China, Los Angeles and Victoria, B.C. December release p. Alan Lane, Phil Desjardins d. Phil Desjardins ph. Vic Sarin.

Film Consortium of Canada (416) 923-3234

Martin's Day

Planned to begin shooting Fall 1980 in Toronto exec.p. William Marshall p. Alexander Macdonald assoc.p. Michael Quinn d. sc. Allan Scott and Chris Bryant.

Heaven on Earth*

Formerly "Odyssey Of The Children" and "A Long Way from Home" the film begins Aug. 7 in Toronto p.c. Film Consortium of Canada in association with CBC p. Bill Marshall, John F. Bassett d. peter Pearson sc. Margaret Atwood.

Film Five Inc. (416) 595-0015

The Birds of Prey*

To begin shooting in 1980 p., d. Daryl Duke sc. Clive Exton ph. Billy Williams p.design Trevor Williams pub. Ramsay (416) 960-5433.

Filmlan International Inc. (514) 849-6051

Diplomatic Immunity

Principal photography to begin October 13. Estimated budget: \$6.5 million p. Claude Héroux exec.p. Pierre David, Victor Solnicki d. Harvey Hart sc. Lenny Wise, Victor Solnicki, Fiona Lewis, Zalman King, Lynn Gailer pub. Paratel (514) 845-0111 and Berger Novek PR (514) 861-5556.

The Fright

Principal photography to begin July 28, in Montreal. Estimated budget: \$4.5 million p. Claude Héroux exec.p. Pierre David, Victor Solnicki d. Jean-Claude Lord sc. Brian Taggart art.d. Michel Proulx pub. Paratel (514) 845-0111, and Berger Novek PR (514) 861-5556.

Gas*

Principal photography began June 23, 1980 in Montreal. Estimated budget: \$4.5 million exec.p. Pierre David, Victor Solnicki p. Claude Héroux unit man. Jean Savard p.coor. Danièle Rollerback d. Les Rose a.d. Don Buchsbaum sc. Richard Wolf, story by Susan Stranton, Richard Wolf cont. France Boudreau art d. Carol Spieres d.o.p. René Verzier focus pull Denis Gingras loader Jean-Jacques Gervais sd. Patrick Rousseau ward. Gaudeline Sauriol make-up Louise Rundall gaf. John Berrie grip François Dupéré cast. Ginette D'Amico pub. Paratel (514) 845-0111, Berger Novek PR (514) 861-5556.

The Queen

p.c.A Canadian/France co-production in association with Raluca Nathan and Ralux Films p. Claude Héroux sc. Jean-Pierre Jaubert.

Frankenstein

To begin in 1981 p. Claude Héroux exec.p. Victor Solnicki, Pierre David sc.d. David Cronenberg.

Models

p. Claude Héroux exec.p. Pierre David, Victor Solnicki sc. Charles Dennis.

For Those I Loved

A Canada/France co-production based on the book by Martin Gray p. André Djaoui (Producteurs Associés), Gilbert Goldschmidt (Madeleine Films), Pierre David, Victor Solnicki, Claude Héroux (Filmlan International).

Les Films François Brault Inc. (514) 465-4920

Louis Cyr*

Principal photography to begin in the Summer, 1980 in St-Jean de Matha, St-Jean de Napierville, Quebec City p., d. François Bault sc. Victor Lévy-Beaulieu.

Finefilm Productions Inc. (416) 368-6175

Mother Lode

Scheduled for a late summer shoot in British Columbia on a \$5 million budget p. Daniel Fine assoc.p. Tony Thatcher sc. Fraser Heston l.p. Charlton Heston.

Black Rice

Planned for 1981 on location in Hong Kong with a \$7 million budget sc. Raynold Gideon, Bruce A. Evans.

Reaching

Small Potatoes

sc. John Palmer and Claude Jutra l.p. Maury Chaykin, Saul Rubinek.

Fraser Films (403) 428-6690

Four's a Crowd*

(formerly titled "Back to Beulah") p.c. Beulah Films Ltd. exec.p., p. Fil Fraser assoc.p. Deanne Judson d. Eric Till sc. W.O. Mitchell from his play "Back to Beulah."

Harry Alan Towers (416) 923-3581

SS-GB

A Canadian-British co-production to be filmed in Toronto and London, G.B. Canadian budget: \$10 million p. Harry Benn (G.B.) exec. p. Harry Alan Towers d. Peter Carter sc. Gerald Wilson adapt. of Len Deighton's best-seller l.p. James Mason, Ralph Richardson, Douglas Campbell, Kate Nelligan, Gordon Pinsent, Rod Steiger pub. Stephen Chesley or Clifton Rothman, Stephen Chesley Associates (416) 922-2442.

Southern Cross

A Canadian-Italian co-production planned for summer shoot on a \$3 million budget. p. Harry Alan Towers d. Enzo Castellari sc. Martin Walger, Peter Welbeck ed. Stan Cole ph. Alejandro Ulloa art.d. Jerry Holmes l.p. Sandra Anders, Franco Nero, Glenn Ford, John Ireland, Jacki Chong pub. Stephen Chesley and Assoc. (416) 922-2442.

Hazleton Motion Pictures (416) 961-3212

Kelley!

A period comedy to begin shooting in early 1981 p. David Eustace, Nancy Stewart.

L'Image Motion Picture Prod. (416) 363-2469

Dragon Tracks

Principal photography to begin Aug. 18 in Agawa Canyon. Action adventure dealing with the martial arts. p. Ron Moore sc. Dick Oleksiak and Peter Lauterman based on original story by Ron Moore l.p. Michael McNamara and Mark McNamara.

Independent Pictures (416) 363-0222

At Large

To begin shooting late 1980. p.c. Independent Pictures in association with Brom Films. p. Peter O'Brian.

Intercom Films (416) 366-7773

Luke's Summer

Principal photography to begin in July in the Belleville, Ont. area. Estimated budget: \$4 million. p. Gil Taylor exec.p. H.A. Towers d. Bill Davis sc. Bill Davis, Mimi Davis, Lawrence Holden.

International Cinema Corporation (514) 284-9354

Bethune— The Long March

To begin in 1981 in China, Canada and Spain with a budget of \$20 million p.c. I.C.C. p. John Kemeny, Denis Héroux d. Ted Kotcheff sc. Ted Allan.

The Plouffe Family/ Au pied de la pente douce

To begin in Aug. 1980 in Montreal. A 3-part series, 2 hours each, for TV; a feature length film for theatrical distribution. p. Justine Héroux and Denis Héroux d. Gilles Carle sc. Roger Lemelin, Gilles Carle d.ph. François Protat make-up Marie-Angèle Protat sd. Patrick Rousseau camera Attila Dory light. Jacques Fortier p.sec. Jacky Fritz p.sup. Micheline Garant pub. Berger Novek dist. Ciné 360.

JFB Productions Inc./Les Productions Agora Inc. (514) 288-4011

Hit and Run

To be shot in Montreal October 1980 on a \$2.5 million budget p. Joseph F. Beaubien, Nicole Boisvert.

Kuper Prod. (416) 961-6609

Child of the Holocaust

p. Jack Kuper sc. Jack Kuper, from the book by Jack Kuper.

Projects in Negotiation

L.N. Film Ltd.
(514) 487-5179

Frankencar

An action film to be shot on location on the various Canadian raceways in early 1981. Estimated budget: about \$2 million. Some photography to be done in California p. Didier Farré d. Paul Bartel.

Lewis-Allen Productions
(212) 221-2400

Never Cry Wolf

This movie version of Farley Mowat's Never Cry Wolf is scheduled for photography in the Yukon, the Northwest Territories and Vancouver p. Lewis Allen and Joseph Strick p.man. Marilyn Stonehouse d. Trevor Williams assoc.p. Walker Stuart.

Manitou Productions Ltd.
(416) 924-2186

Go Boy

exec.p. Ralph Ellis p. William Davidson sc. Martin Lager based on the novel by Roger Caron.

Marquis Films
(416) 922-2481

Sweet Justice

Scheduled to begin in 1980: A Canadian/U.K. co-production exec.p. Richard Norton (Toronto) p. Malcolm Heyworth (London), Robert Perks (L.A.) d. Richard Marquand sc. based on the novel "Declaration of Independence" by W.A. Canaway l.p. Brooke Shields pub. Chesley (416) 922-2481.

The Yermakov Transfer

A Canada/U.K. co-production slated for the Fall 1981 on a \$6.6 million budget p. Antony Rufus Isaacs, John Trent.

Mark Film Productions
(416) 968-3000

Incubus

To start pre-production this April. Shooting planned for early Summer, in Toronto exec.p. Stephen Friedman p. Mark Boyman sc. Sandor Stern.

Mediavision Inc.
(416) 762-8107

The Matarese Circle

To begin shooting Summer of 1980 p. Bob Clark and Mark Frost d. Bob Clark sc. Darryl Ponicsan from a novel by Robert Ludlum pub. Stephen Chesley Assoc.

Mega-Media Communications
(416) 368-2001

The Man Who Cried... "Alien!"

p. Stephen Zoller and Tibor Takacs.

Mercury Pictures Inc.
(604) 684-5341

The Grey Fox

p.c. Mercury Pictures Inc. p. Peter O'Brian d. Phillip Borsos sc. Tom Drake story credit Phillip Borsos, Barry Healey, Christian Bruyère art d. Keith Pepper.

Mr. and Ms. Film Inc.
(416) 366-6006

Mr. and Ms.

Scheduled for early Fall 1980 p. Don Haldane d.sc. Don Owen assoc.p. Wayne Moore.

Nielsen-Ferns
(416) 361-0306

Pélagie-La-Charrette

A feature theatrical release, plus a mini series for T.V. based on Antoine Maillet's novel. Principal photography to begin in March 1981 in Toronto, Louisiana and New Brunswick exec. p. Richard Nielsen d. René Bonnière

Nimkeeg Films
(416) 368-5455

Blondie

Plans to shoot concert at the Palladium in London, England and to continue shooting early Spring 1980 in Toronto, Paris, N.Y. p. John McDonald d. Lek Kowalski.

Pesephone Productions Ltd.
(416) 368-6175

100 Horse

Principal photography to begin in September 1980. Estimated budget: \$5 million. p. Gail Thomson d. Peter Medak sc. Mark Rosen pub. The Network—Roger Stewart (416) 368-6175.

Phoenix-Maze Prod. Inc.
(416) 336-7677

Murder on Pier 7

To begin sometime in 1980 in Vancouver and Toronto, formerly titled "The Wooden Elephant" exec.p. John Board d. Alan Gibson p.designer Chris Adeny p. man. Hugh Harlow sc. Robert Carney art.d. Perri Gorrara casting Karn Hazzard world sales Sam Jephcott pub. Stephen Chesley Assoc.

Les Productions de la Chouette
(514) 288-5719

X Loves Maleine

To shoot in Montreal this September with a \$325,000 budget. exec.p. Claude Degagné (Ballon Blanc) sc. collective effort d. Marc Voizard ph. Georges Archambault.

Les Production Karim
(514) 842-1424

The Disco Murders

Principal photography to begin in Montreal, in September 1980. Estimated budget: \$3.4 million. To be produced with a technical crew from Onyx Films exec.p., p. Jean Zaloum d. Roger Cardinal sc. Pat MacDougall d.ph. René Verzier.

les Productions Le Loup Blanc
(418) 843-8716

Signe particulier: rêveur

Principal photography to begin in the Fall of 1980 in Quebec City. Estimated budget: \$300,000 p. sup. Geoffroi de Bontemps d. Yves Simoneau sc. Pierre Powers, Jean-Pierre Matte, Yves Simoneau adapt. of a text by Pierre Powers art.d. Michel-André Thibault p. Yves Simoneau.

Les Productions Vidéofilms
(514) 844-8611

Une journée en taxi

Principal photography to begin in Montreal, in July 1980. Estimated budget: \$1.2 million p. Robert Ménard assoc.p. Marcel Pothier sc. Roger Fournier cont. Thérèse Bérubé art d. Vianney Gauthier set dec. Vianney Gauthier d.ph. Pierre Mignault light. Jacques Paquette ed. Marcel Pothier ward. Lise Jobin make-up Micheline Folsy l.p. Jean Yanne, Gilles Renaud d. Robert Ménard color, 35mm, 90 min. pub. Mireille Gagnon.

Quadrant
(416) 964-6661
(416) 961-8705

How the West Was Shrunk

To begin shooting in 1980 p.c. The Purple Heart Film Corp. exec.p. David Perlmutter d. David Steinberg sc. Bob Kaufman p.man. Joyce Kozy King.

«Love»

Principal photography to begin in October, 1980. Estimated budget: \$2 million. exec.p. David Perlmutter p. Renée Perlmutter l.p. Joni Mitchell, Liv Ullman, Antonia Fraser, Edna O'Brien, Penelope Gilliat, Gael Green, Mal Zetterling, Nancy Dowd.

100 Proof

To begin in the Spring, 1981 and made in association with Michael Gilbert of Los Angeles p.c. Velvet Film Production Limited sc. based on an original story by Joseph Adelman.

Cynthia's House

A joint venture with Jérôme Simon. p.c. Velvet Film Production sc. Barrie Hale.

Rafal Productions Inc.
(514) 932-0396

Hot to Trot

Scheduled for Fall 1980 or Spring 1980. Budget \$4 million p. Rafal Zielinski d. Rafal Zielinski sc. Edith Rey, from a story by Rey and Zielinski.

Raymond Daoust
(514) 526-6621

Guilty of Being Innocent

Principal photography to begin in the Summer 1981, in Gaspé. p. Raymond Daoust.

Ronald I. Cohen Productions
(514) 935-8262

Ticket to Heaven

To begin July 21 in Toronto. exec.p. Ronald Cohen p. Vivienne Leebosh ass.p. Annika McLachlan p.man. Sally Dundas p.sec. Gaby Clery p.designer Suzanna Longmire d. Ralph Thomas sc. Ralph Thomas, Anne Cameron ass.d. Bill Corcoran, Bruce Marlarthy, Martha Hendrix cont. Sarah Grahame art d. Jille Scott d.ph. Richard Leiterman cam. op. John Holbrook 1st ass. Tom Ryan 2nd ass. Bruce Carwardine boom Glen Gauthier ed. Ron Wisman cost.designer Linda Kemp ward. Eria Glisserman set dresser David Jaquest make-up Valli Slutski hair dressing James Brown gaffer David Usher key grip Michael Kohne props John Berger props ass. John Rose location man. Phyllis Wilson cast. Clare Walker extras cast. Brian Glisserman acct. Lisa King.

R.J. Langevin
(418) 681-6125

St-Louis Square

Shooting set for Summer 1980 in Montreal and Quebec City on a \$5.9 million budget. p. Robert Langevin d. John Trent sc. Arnle Gelbart l.p. Nick Nancuso.

RSL Films Ltd.
(514) 844-3091

Writer's Block

Principal photography to begin October 1980. p. Robert Lantos exec.p. Stephen J. Roth sc. Mark Kudlow, Lawrence Kaplan pub. Lana Iny—RSL Prod. and Berger Novek.

Lingerie

p. Robert Lantos, Stephen J. Roth sc. Lella Basen

500 Keys

p. Robert Lantos, Stephen J. Roth sc. Kilt Carson, Barry Wexler

Scorpio Film Productions
(416) 967-9191

Moon in Scorpio

August shoot in Cornwall, Eng-

land, for 6 weeks on a Canada/U.K. co-production. p. Bill Lynn d. Silvio Narizzano l.p. Michael Sarrazin, Christopher Lee, Trevor Howard, Kate Nelligan.

Seagull Productions
(514) 933-4365

Memoirs of Montpasse

To begin in Montreal in Fall with a \$4 million budget. p.c. A Persephone-Seagull Production exec.p. James Shavick p. Larry Hertzog sc. Jack Paris, Steve Manners pub. The Network (416) 368-6175.

Child's Play

To begin in Montreal in August 1980 on a \$2 million budget. p.c. A Seagull Production exec.p. James Shavick p. Larry Hertzog sc. Jack Paris, Steve Manners pub. The Network.

California Chablis

To begin in 1981 in Vancouver with a \$3.5 million budget. p. James Shavick sc. Steven Manners.

Sefel Pictures International Ltd.
(416) 964-7900

The Last Time Around

Principal photography to begin in July 1980 p. John Ryan sc. Jim Henshaw.

Hungarian Roulette

Principal photography to begin in Toronto and France in late 1980. p. John Ryan.

Ghost Fox

p. George Mendeluk d. Mendeluk sc. James Huston.

Selkirk Films Inc.
(416) 967-5550

Goodbye California

A Canada/U.K. co-production scheduled for next spring p. Peter Snell d. Don Sharp sc. Sharp, Alan Scott, Chris Bryant.

cont. on p. 19

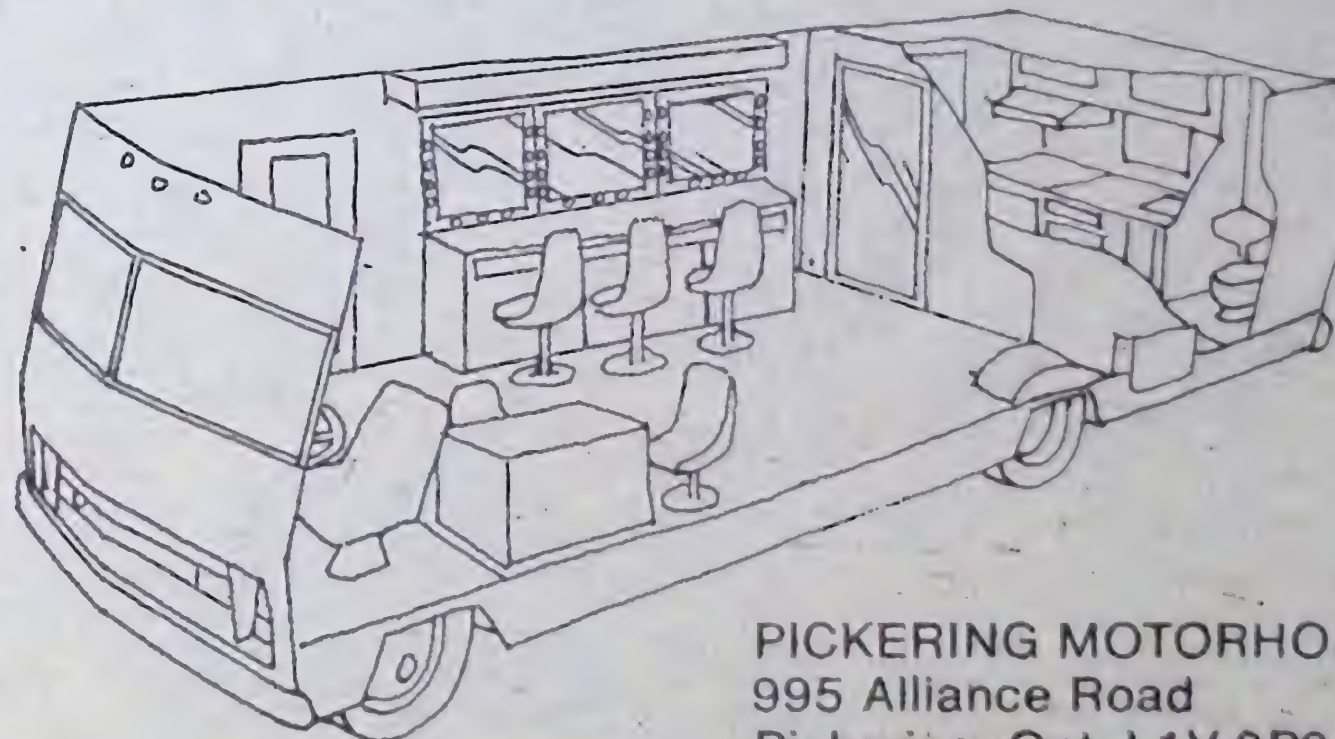
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Classified Ads

To stimulate communication within the film community, insertions in the classified column will be run free of charge for individuals - subscribers of CineMag - wishing to place industry-related ads. For companies, organizations and non-subscribers, the classified rate is \$0.50 a word.

16mm Moviola-used-good condition. 35mm Moviola-used one feature call (416) 368-4696

Film Editor 12 years experience features shorts commercials documentaries fluent English French Spanish Portuguese. John Broughton, wk (514) 285-3565, res (514) 487-1108

Irish-Canadian screenplay paralleling the discrimination against Catholics in Ireland and the North American Indians. Anyone interested? (416) 275-7531.

1980 Celebrity Contact Book. A must for all filmmakers and casting directors. Send \$16.50 to: Dept. CM, Nirvana Prod., 1439 Dundas St. East, Toronto M4M 1S7.

Singers and composers, your voice or music analyzed for success possibilities. Send cassette and \$9.95 to Dept. CM, Nirvana Prod., 1439 Dundas St. East, Toronto M4M 1S7.

Script Library: Features, TV, Movies of the Week available for loan or exchange. Call (416) 368-1802.

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International writer with six different film scripts seeks producer for making films in Canada. Tel. (506) 854-6068.

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Canadian immigrant film technician receptive to offers. 15 years' production experience major international studios. First assistant director to Huston, Kubrick, Ross, Pierson, Edwards and others; writer/director of EMI-MGM feature "Dulcinea" starring John Mills - winner Golden Venus, Best Foreign Film, Atlanta International Festival. Frank Nesbitt, 4523 1/2 Fulton Ave. North Hollywood, California 91423. (213) 789 8810.

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Belfast and Toronto are the locations for an award winning screenplay. Political/romance. Anyone interested? 416-275-7531.

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For Rent: Steenbeck for rent/ \$175 wkly. Rosebud Communications (416) 967-2852.

Location for rent. Empty mansion in central Toronto with 10,000 sq. ft., 3 floors of rooms and hallways, paneled walls, moulded ceilings, and fireplaces. Surrounding area includes 1 acre of gardens and landscaping. Contact Thomas Kellner (416) 923-2411.

Hairdresser freelancing in feature films etc. 20 years experience, member of ACFC, and permit list with I.A.T.S.E. Call Eileen at 487-3942.

Attention: Script Writers West coast film company seeks story line for TV serials. Must have general appeal. Will be filmed in rural area, possibly an island. Send outline to Atari Productions, P.O. Box 1598, Gibsons, B.C. V0N 1V0.

Competent Screenwriter, Grad trained, organized, acting/production b.g. Will travel. Need help? Ken Forrest, 100 E. 27th St., Hamilton, Ont. L8V 3G1.

Video production technician looking for work with prod. company. Will do any tech work. Resume on request. Please call Bill Simeon, 51 Rosslyn Ave., Hamilton, Ont. L8L 7P1. Tel. (416) 549-3655.

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Couple seek same 42 ft. ketch. Film prod. & sail experts only. Share resp., expenses, profits and dreams "in the wake of..." J. Elbert, P.O. Box 4865, Vancouver, B.C. J6B 4A6. Tel. 665-6834.

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Bolex H 16mm camera-like new, 17-85 Pan Cinor F2 zoom lens, with reflex viewfinder. Bolex sync speak electric motor, battery pack, charger unit & high quality heavy duty leather case. \$1600 or best offer for entire package. Call now: John (416) 461-7725.

Conestoga film student seeks summer job in the industry. Exc. refs, grades, exp. resumé. Raymond A. Brounstein, 197 Mill Street, Kitchener, Ontario N2M 3R3. Tel. (519) 576-3783.

Actor 16 yrs 5'7" 125 lbs seeks principal or minor roles for films shot in Que. preferably in Montreal (Resume). Call Carlo (514) 688-7472.

Bolex 16mm EBM with many extra crystal control matte box macro & 200mm lens. Like new offers. Eric Wrate, 200 Silver, Birch Ave., Toronto, Ont. Tel. 694-0827.

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16mm feature booker, selling experience with repertory and outpost circuits. Toronto. Apply to Box 601.

Top-class publicist, experienced, serious, capable, seeks permanent position where carefully nurtured extensive media contacts can be put to use. Box 605 CineMag.

Seek position as P.A. or trainee A.D., D.G.C., A.D., training film & T.V. Prod. Exp. will travel. P. Gough, Vancouver, (604) 684-8752.

Bi-lingual independent filmmaker of 8 shorts with 5 years post secondary film education. Proficient in cinematography, sound/music and editing. Would like to assist on a feature. For resume: Robert Bouvier, 34 Alberta Ave., Toronto, Ont. M6G 2R6. (416) 656-8463 area (705) 1788.

Production company with international credentials seeks scripts/treatments for short children's or juvenile films. Documentary subjects also considered. Destiny Films, P O Box 63 NDG, Montreal, Que. H4A 3P4.

Complete Research Service for Film: includes procurement of still photos, vintage film, sound recordings, props and documentary research. Jill Patrick, 58 Stewart St., Toronto M5V 1H6 (416) 368-9944.

For Sale: Bolex 16mm Rex 5 camera, mint condition, used once for short film. 17-85 Kern Vario Switar Zoom lens, 25mm Kern and 75mm prime lenses. Accessories: aluminum camera case, assortment of filters. \$2,000 or best offer. Contact Mike (416) 487-2421.

Sonja Groat, actress, seeks speaking roles experience, blonde, ingenue, 5'3", 105 lbs. ACTRA, Toronto. Tel. (answering service) 364-7052 or (Agent) 962-7298 for photo and resumé.

For Sale: Minette viewer - 16mm; 4-gang synchronizer with sound head; squawk box; Siemens double system projector and 5-new rolls Kodak colour negative no. 7247 16mm film stock. Complete package \$2,450. Contact Clay (416) 461-9770 or John (416) 461-7725.

Writer/researcher with solid film production background seeks single project, writing, research, or consultative work with production company. References. Contact Phil (416) 635-9342.

Composer: extensive experience in theatre and film. Richard (416) 654-2156.

For rent: Kem 8-plate editing machine and editing room. Excellent condition. Very reasonable rates. Call Paul (416) 226-3948.

Film and effects construction manager with experience on 200 films, including Whistle Down the Wind, Dr. No, Thunderball, Holy Grail, Superman, Those Magnificent Men, The Newcomers and The Last Chase. Also constructed the original R2D2 and land speeder for Star Wars. Contact Bill Harman (416) 431-4517 or (416) 282-7498.

Foundations of screenwriting June 28/29 Seminar/Syd Field. Sponsored by TV/Film Institute \$60 (403) 437 5171.

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Prop Maker 10 yrs experience. Some effects work. Howard Munford (416) 3851.

Music - The largest recorded library of mood music. Free consultation and selection service. De Wolfe Music, 17 Queen St. E., ste. 445, Toronto, Ont. M5C 1P9 - 364-5778.

For Sale: CP 16 R-A (Cinema Products L.A. Calif.) 2 magazines, Canon 12-120, zoom lens with Macro 9mm adaptor, semi automatic ALC, power belt and Sun Gun, Miller tri-pod, Ianiro-1000 watts and stand (2), and much more incl. Package deal \$12,000 firm. Call Gilles (506) 532-5248, Moncton, N.B.

Eager beaver, All-Canadian boy seeks summer employment in the industry. Background includes law (2nd year, Univ. of Toronto), writing, production, sales and publicity - ideal producer's assistant or whatever. Danny (416) 782-5529.

Screenplay for sale or option. Canadian writer. About a woman involved in creating a fake religious cult. "Placebo." Stephen Bowlsby 702 Lucile Ave., Los Angeles, Calif. 90026.

Co-producer wanted for public offering. Screenplay by Canadian Cinema MFA at USC. About atomic bomb built in Vancouver. Stephen Bolsby, 702 Lucile Ave., Los Angeles, California 90026.

Space for rent: 1500 sq. ft. suitable for auditions, rehearsals and production. Art-deco offices. Downtown. Call Leah (416) 367-9660.

For Sale: Debie 16-Type DB floor mounted double system 16mm projector with Angeneux F-50mm Lens. \$1400.00 1-204-786-5578.

Five scripts of international caliber, musical comedies, looking for directors, producers: write box 626, CineMag, Box 398, Outremont Station, H2V 4N3.

Film Studies, York University Grad seeks fulltime position. Eager to work/learn. K. Anderson, 12 Galewood Dr., Weston, Ont.

Prop Maker - Construction of items that can't be purchased. Armour - sculpture - welding - fiberglass - furniture. Ted Ross, Box 925, Niagara-on-the-Lake, Ontario L0S 1J0 1-468-3701.

For Sale: Complete - 6 plate Steenbeck editing room. Contact Jack, 923-7215.

For Sale: Upright Moviola, model number UL 20 CS. One picture, two magnetic, three optical. Price: \$2,000. Contact: Camera West (306) 522-1090, Regina.

Bryan M. Stoller, 19 years old, producer/director of 64 films, winner of 7 international awards. Directing, editing and acting experience. Looking for work outside of Ottawa. Please contact Bryan - 904 Winington Ave., Ottawa, Ont. (613) 596-1577.

Space for rent: Spadina/King area. \$90 and up. Small offices completely renovated. Use of furnished common area. All utilities incl. Also: totally renovated large open area, 2500 sq. ft. available by week or month. Contact Vincent (416) 368-9944.

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Five feature screenplays, comedies and musical comedies, international quality. Looking for producer, director. Respond to Box 112, CineMag, 834 Bloomfield, Outremont, Quebec.

Leaves CCFM

cont. from p. 3

"As a result of this bad management, or bad manners, or whatever you wish to call it, the Guild has decided to resign as a member organization of the CCFM and to dissociate itself from the 'Film Study.'"

When contacted for further comments by CineMag, DGC president Syd Banks declined, saying, "It's all there (in the newsletter)." CCFM executive director John Sharkey issued a similar "No comment."

The CCFM, formed eight years ago, counts among its member organizations the Association of Canadian Television and Radio Artists (ACTRA), the Canadian

Film Editors Guild (CFEG), the Canadian Society of Cinematographers (CSC), the National Association of Broadcast Employees and Technicians (NABET), International Alliance of Theatrical and Stage Employees (IATSE) Locals 644c and 873, the Canadian Filmmakers Distribution Centre, the National Film Board union SGCT-ONF, and the British Columbia Film Industry Association. Cumulatively, memberships of the above organizations total some 13,500 people.

The DGC's withdrawal reduces CCFM membership by about 570.

IN RELEASE

by J. Paul Costabile

Bear Island

Producer: Peter Snell **Director:** Don Sharp **Script:** Don Sharp, David Butler, Mury Smith from the novel by Alistair MacLean. **Photography:** Alan Hume **Editor:** Eric Boyd-Perkins **Production design:** Harry Pottle **Music:** Robert Farnon **Running time:** 103 minutes, originally 118 minutes.

A United Nations team has been sent to investigate climatological changes in the weather system on Bear Island, a piece of rock, ice and snow to the north of Norway. But even before they begin their expedition, there are ominous signs; one of the advance team is murdered, and it turns out that several members have more than one reason to be in the frozen wastes. German-born American Frank Lansing (Donald Sutherland) is trying to find the fate of his father, a U-Boat commander whose sub was based on Bear Island during the war. Otto Gerran (Richard Widmark) wants to find a missing cache of gold, stolen in the war by the Nazis from the Norwegians, in order to clear his name from the taint of collaboration. The team doctor, Hedi Lindquist (Vanessa Redgrave) is also interested in the gold, and in solving the murders that begin to occur, as it appears more sinister elements are involved. Filmed in extreme conditions in British Columbia and Alaska, Don Sharp's version of Alistair MacLean's novel is visually beautiful. Vic Armstrong's stunt work, notably a chase between two hydrocopters and two ice scooters, is also first rate. Unfortunately, the director, who also had a hand in the script, cannot figure out a way to advance MacLean's rather involved plot except by stopping the action for straight expository scenes that drag the picture down — in spite of the fifteen minutes that have been cut from its original London running time. Sutherland is better here than in *Nothing Personal*, but neither he nor Redgrave, in her first action role, are especially comfortable in their acting. Richard Widmark and Lawrence Dane (who is now clearly establishing himself as Canadian cinema's resident heavy) both let their German accents slip. The resulting cold feeling in the audience is not from the snow alone. With Christopher Lee, Lloyd Bridges, Barbara Parkins, Patricia Collins, Michael J. Reynolds, Nicholas Cortland, August Schellenberg, Candace O'Connor, Michael Collins.

Distributor: United Artists

Ratings: Adult—Sask., Ont., Maritimes/Mature—B.C. (warning), Manitoba/Family (warning)—Alta./All—Quebec.

Bronco Billy

Producers: Neal Dobrofsky, Dennis Hackin. **Executive producer:** Robert Daley. **Director:** Clint Eastwood. **Script:** Dennis Hackin. **Photography:** David Worth. **Editors:** Ferris Webster, Joel Cox. **Music supervision:** Snuff Garrett. **Running time:** 119 minutes.

Clint Eastwood has tailored another character to his talents in *Bronco Billie*. He plays Billy McCoy, the leader of a troupe of motley performers trying to keep alive the spirit of the Old West. This includes Doc Lynch the ringmaster (Scatman Crothers), who served time for practicing medicine without a licence. Two Gun Lefty Lebow (Bill McKinney) only has one hand. Rope expert Leonard James (Sam Bottoms) is an army deserter. Snake charmer Chief Big Eagle (Dan Vadis) has a problem keeping his reptiles from biting him. And Billy himself has trouble retaining female assistants at whom he can throw knives in his act. This is what gets him involved with Antoinette Lily (Son-

dra Locke), a New York socialite whose fortune-hunting husband (Geoffrey Lewis) strands her at a motel near the fairgrounds where Billy's show is playing. She signs on for what she thinks will be only one show, but which develops into a romance with the rough but tender Billy. Like his earlier script for Peter Fonda's *Wanda Nevada*, Dennis Hackin has delivered a fine piece of malarky, which under Eastwood's competent direction becomes a slight but enjoyable comedy, that will certainly appeal to his many fans. With Sierra Pecheur, Walter Barnes, Woodrow Parfrey, Merle Haggard.

Distributor: Warner Bros.

Ratings: Adult—Sask., Ont., Maritimes/Mature—B.C. (warning), Manitoba/Family—Alta./All—Quebec

Hog Wild

A Filmplan International production. **Producer:** Claude Héroux. **Executive producers:** Pierre David, Victor Solnicki, Stephen Miller. **Director:** Les Rose. **Script:** Andrew Peter Marin, from a story by Solnicki and Miller. **Photography:** René Verzier. **Editor:** Dominique Boisvert. **Music:** Paul J. Zaza, Dwayne Ford. **Running time:** 97 minutes.

After he is expelled from military school, Tim Warner (Michael Biehn) returns to his hometown of Olnap, Wisconsin, to complete his education. Almost immediately, the clean cut young man runs into trouble with the Rustlers, the local motorcycle club, and its mumbling leader, the Bull (Tony Rosato). When Tim falls for Angie (Patti D'Arbanville), the Bull's girl, it is clear that trouble is in store for him and his friends. *Hog Wild*, the first film to be produced by the Canadian Filmplan company, ostensibly sets out to be a takeoff of the many biker films which were in vogue some ten years ago, like *Angels Hard As They Come*, which is shown in the town's theatre in the story. The cast includes several actors who have proven comic talent, including Meatballers Keith Knight, Jack Blum and Matt Craven. But while director Les Rose (*Three Card Monte*, *Title Shot*) handles the action sequences well, especially the climactic race, and Paul Zaza provides a nice mock spaghetti western score, everyone is defeated by a script which is in a state of rigor mortis. The only thing which is even vaguely original is a love scene in a vat of honey which adds up to sweet romance. The advertising slogan — 100% pure Bull — is at least accurate. With Angelo Rizacos, Martin Doyle, Karen Stephen, Karen Stephen, Stephanie Miller, Sean McCaan, John Rutter.

Distributor: New World-Mutual.

Ratings: Adult (warning)—Ontario.

Up the Academy

Producers: Marvin Worth, Danton Rissner. **Executive producer:** Bernie Brillstein. **Director:** Robert Downey. **Script:** Tom Patchett, Jay Tarses. **Photography:** Harry Stradlin. **Editor:** Bud Molin. **Production design:** Peter Wooley. **Music supervision:** Jody Taylor Worth. **Running time:** 96 minutes.

Although "Mad" Magazine holds a prominent place in American popular low humor as the originator of much of which was later expanded on by *National Lampoon* and *Saturday Night Live*, the first film in which the publication has invested shows little of this invention and rather too much of the grossness. *Up The Academy*, directed by Robert Downey (who has made such respectable underground films as *Putney Swope*) is a worn out story of four young misfits creating chaos in a North Carolina

military school. Sent there by their fathers primarily to get them out of their hair, they have to contend with the senile commandant Causeway (Ian Wolfe), and his sadistic second in command Major Liceman, whose adjutant is a bulldog. There are, however, some compensations, such as the luscious weapons instructor Colonel Bliss (Barbara Bach), and the nubile girls at a neighboring female academy. Since there is no hint of style, originality or wit in this piece, no comment can be advanced as to the acting abilities of Wendell Brown, Tom Citera, J. Hutchison and Ralph Macchio, who play the four boys, except to hope that they find better roles in the future. Ron Leibman, who plays Liceman with a ludicrous drawl, has the right idea. He had his name taken off the credits. With Harry Teinowitz, Tom Posten, Antonio Fargas, Stacy Nelkin, Leonard Frey, Cathy Ann Brown.

Distributor: Warner Bros.

Ratings: Adult (warning)—Sask., Ont., Maritimes/Adult, not suitable for children—Alberta/Mature (warning)—B.C., Manitoba/18 years—Quebec.

Urban Cowboy

Producers: Robert Evans, Irving Azoff. **Executive producer:** C.O. Erickson. **Director:** James Bridges. **Script:** Bridges, Aaron Latham, from a story by Latham. **Photography:** Ray Villalobos. **Editor:** Dave Rawlins. **Production design:** Stephen Grimes. **Music adaption:** Ralph Burns. **Running time:** 135 minutes.

Fresh from his triumph with *The China Syndrome*, James Bridges directs this story of how young modern-day Texanstry to keep up their macho past of bronco-busting, bull riding heroes in the world of the *Urban Cowboy* — the reality of oil rigs and honky tonk bars. Bud Davis (John Travolta) leaves his sleepy agricultural town and goes to Houston to work with his uncle in the petroleum industry. Every night, like most of the workers, he heads for Gilley's, the world's largest honky tonk (this is Texas, after all). He meets, falls in love and marries a spunky girl named Sissy (Debra Winger), even though their relationship has its share of sparks. But then Bud becomes obsessed with mastering the mechanical bull that is installed in the bar's amusement area, and comes up against a surly ex-con (Scott Glenn) who takes Sissy away from him. There has been some criticism that Bridges has softened Aaron Latham's original *Esquire* story upon which *Urban Cowboy* is based, notably by putting in a happy ending, and the film can also be faulted for running out of narrative steam. But John Travolta, after getting more than his share of the blame for the failure of *Moment By Moment*, is back in his element in the role of Bud. Though a Gary Busey or a Tommy Lee Jones might have been more authentic in the part, Travolta manages to hide his New York punk image fairly well, and captures Bud's dilemma of trying to recapture a glorious past that he never knew with some poignancy. With Madolyn Smith, Barry Corbin, Brooke Alderson, Cooper Huckabee, Mickey Gilley, Johnny Lee, Bonnie Raitt, Charlie Daniels.

Distributor: Paramount

Ratings: Adult (warning)—Sask., Ont., Maritimes/Mature (warning)—B.C., Manitoba/Adult, not suitable for children—Alberta/All—Quebec.

Wholly Moses

Producer: Freddie Fields. **Executive producer:** David Begelman. **Director:** Gary Weis. **Script:** Guy Thomas. **Photography:** Frank Stanley. **Ed-**

itor: Sidney Levin. **Production design:** Dale Hennesy. **Music:** Patrick Williams. **Running time:** 103 minutes.

A pair of travellers (Dudley Moore, Lorraine Newman), on a low-budget tour of Israel, discover an ancient scroll, which tells of a hitherto unknown Biblical hero, named Herschel (also Dudley Moore). Cast adrift in the Nile, like Moses, he is rescued from the bullrushes not by a daughter of Pharaoh but by a family of idol-makers. When he grows up, his path and Moses' cross again, as he marries Zerelda (also Lorraine Newman), a sister-in-law of the great prophet. When God calls Moses, Herschel, who is nearby, thinks that He means him, and tries his own deliverance of the Israelites. Moore and Newman, who give fine performances, are surrounded by many other comic talents, including James Coco as Herschel's father, Richard Pryor as a Pharaoh by way of 110th Street, and John Houseman in a bowtie, properly patriarchal as an archangel. But director Gary Weis has not made a film. He has made a set of religious skits, not all of which work. *Wholly Moses*, which in contrast to *Life of Brian* avoids offence like the plague, lacks satiric vigor. With Dom DeLuise, Paul Sand, Jack Gifford, Madeline Kahn, John Ritter, Richard Shull.

Distributor: Columbia

Ratings: Adult—Alta., Sask., Ont., N.B./Mature—B.C. (warning), Manitoba.

The Island

Producers: Richard D. Zanuck, David Brown. **Director:** Michael Ritchie. **Script:** Peter Benchley, from his novel. **Photography:** Henri Decae. **Editor:** Richard A. Harris. **Production design:** Dale Hennesy. **Music:** Ennio Morricone, Richard Strauss. **Running time:** 113 minutes.

This latest seaborne tale from Peter Benchley, author of *Jaws* and *The Deep*, follows the experience of English-born journalist Blair Maynard as he finds a bizarre and frightening solution to the mystery of the Bermuda Triangle. Investigating the disappearance of a pleasure cruiser with all hands in the Caribbean, he finds himself and his twelve year old son captured by unkept characters and taken to an isolated island. There, he discovers that the scurvy bunch are the descendants of seventeenth century pirates, still carrying on the bloody ways of their forebears. They want Maynard for procreative purposes, since inbreeding has left them unable to produce healthy children, and only one woman is suitable for the purpose. The pirate leader, Jean Le Nau, sees in young Justin Maynard a possible successor to himself, and brainwashes him into turning against his father. Turning from his preoccupation with competitions, Michael Ritchie directs *The Island* with some style and vigor, and Michael Caine turns in a fairly restrained performance as Blair Maynard. But Ritchie's attempts to draw on the darker side of childhood, in the manner of *Lord Of The Flies*, or *High Wind In Jamaica*, is ruined by Jeffery Frank's sullen playing of the boy, and Peter Benchley's heavy-handed, clichéd script, which tries to debunk the old yo-ho-ho tradition of the swashbuckler but never succeeds. David Warner's Le Nau is also misplayed, and Ritchie's extreme violence — which also marred his earlier action film *Prime Cut* — will likely turn off more than it attracts. With Angela Punch McGregor, Frank Middlemass, Don Henderson, Dudley Sutton, Colin Jeavons, Zake Mokae, Brad Sullivan.

Distributor: Universal

Ratings: Restricted—B.C. (warning), Alta., Sask (warning), Ont., N.S./18 years—Quebec/Adult Parental Guidance—Manitoba/Adult (warning)—N.B.

IN RELEASE

Roadie

Producer: Carolyn Pfeiffer. **Executive producer:** Zalman King. **Director:** Alan Rudolph. **Script:** Big Boy Medlin, Michael Ventura, from a story by Medlin, Ventura, King and Rudolph. **Photography:** David Myers. **Editor:** Carol Littleton. **Music:** Craig Hundley. **Music supervision:** Bones Howe. **Running time:** 105 minutes.

Travis W. Redfish is a bulky young Texan who drives a beer truck and runs a salvage company with his father. Living by the slogan "Everything works if you let it," he has a genius for fixing almost anything and recycling the most unusual junk into amazing devices. It is this talent which turns him into the world's greatest **Roadie**, a member of that scruffy fraternity who provide the essential technical services for rock bands, set up the equipment and drive the trucks. Travis' introduction to this fast-paced world, so different from the somnolence of rural Texas, comes when he gets involved with a professional groupie named Lola Bouilliabasse (!), to whom he feels some attraction, in spite of the fact that she is saving herself for her idol, Alice Cooper. In a definite change of pace from the brooding nature of **Welcome To L.A.** and **Remember My Name**, Alan Rudolph directs **Roadie** with lighthearted good humor. This is no exposé of rock, but a fine good time. As Travis, Meat Loaf shows himself to be a nimble (he can hardly be

called lightweight) actor of considerable ability. Fine support is provided by Kaki Hunter as the dizzy Lola; Art Carney as the sedentary Corpus Redfish, and Blondie's Deborah Harry as her own vampish self. Hank Williams Jr., Roy Orbison and Alice Cooper also make guest appearances. With Gailard Sartain, Rhonda Bates, Don Cornelius, Joe Spano, Richard Marion, Merle Kilgore, Jack Elliot, Hamilton Camp, Ginger Varney.

Distributor: United Artists

Ratings: Adult—Ontario/Mature—B.C.
(warning), Manitoba/Family (warning)—
Alberta.

The Shining

Producer, director: Stanley Kubrick. **Executive producer;** Jan Harlan. **Script:** Stanley Kubrick, Diane Johnson, from the novel by Stephen King. **Photography:** John Alcott, Garrett Brown. **Editor:** Ray Lovejoy. **Production design:** Roy Walker. **Music:** Bela Bartok, Krzysztof Penderecki, Gyorgy Ligeti, Wendy Carlos, Rachel Elkind. **Running time:** 143 minutes.

Every winter, the Overlook Hotel in the Colorado Rockies closes down, and a family is hired to look after the immense, ornate structure. This year it is Jack Torrance (Jack Nicholson), his wife Wendy (Shelley Duvall) and young son Danny (Danny Lloyd).

But the boy, who has a psychic ability he is only dimly aware of, is haunted by visions of doom. And sure enough, Jack, a frustrated writer, finds himself obsessed by sinister phantoms who stalk the empty building and drive him to murderously turn on his family. Stanley Kubrick's long-awaited film of the Stephen King novel **The Shining** — the title refers to the psychic power the boy shares with Dick Halloran (Scatman Crothers), the hotel's chef — is, like **Barry Lyndon**, likely to disappoint most audiences. Kubrick's austere, meticulous style of direction is at odds with King's high-charged guignol of a tale. And while his pessimism may seem to suit the dark mood, it is obviated by the feverish pitch at which Jack Nicholson plays the central character — he is too obviously disturbed at the outset for much audience identification with his plight or his madness. And while it is customary for female leads in horror to be dense, Shelley Duvall also overdoes her role. Though beautifully designed and shot with Kubrick's customary care, **The Shining** has no light at its heart. With Barry Nelson, Anne Jackson, Philip Stone, Joe Turkel, Lisa Burns, Louise Burns, Lia Beldam, Billie Gibson.

Distributor: Warner Bros.

Ratings: Restricted—B.C. (warning), Alta., Sask., (warning), Ont. N.B./Adult Parental Guidance—Manitoba.

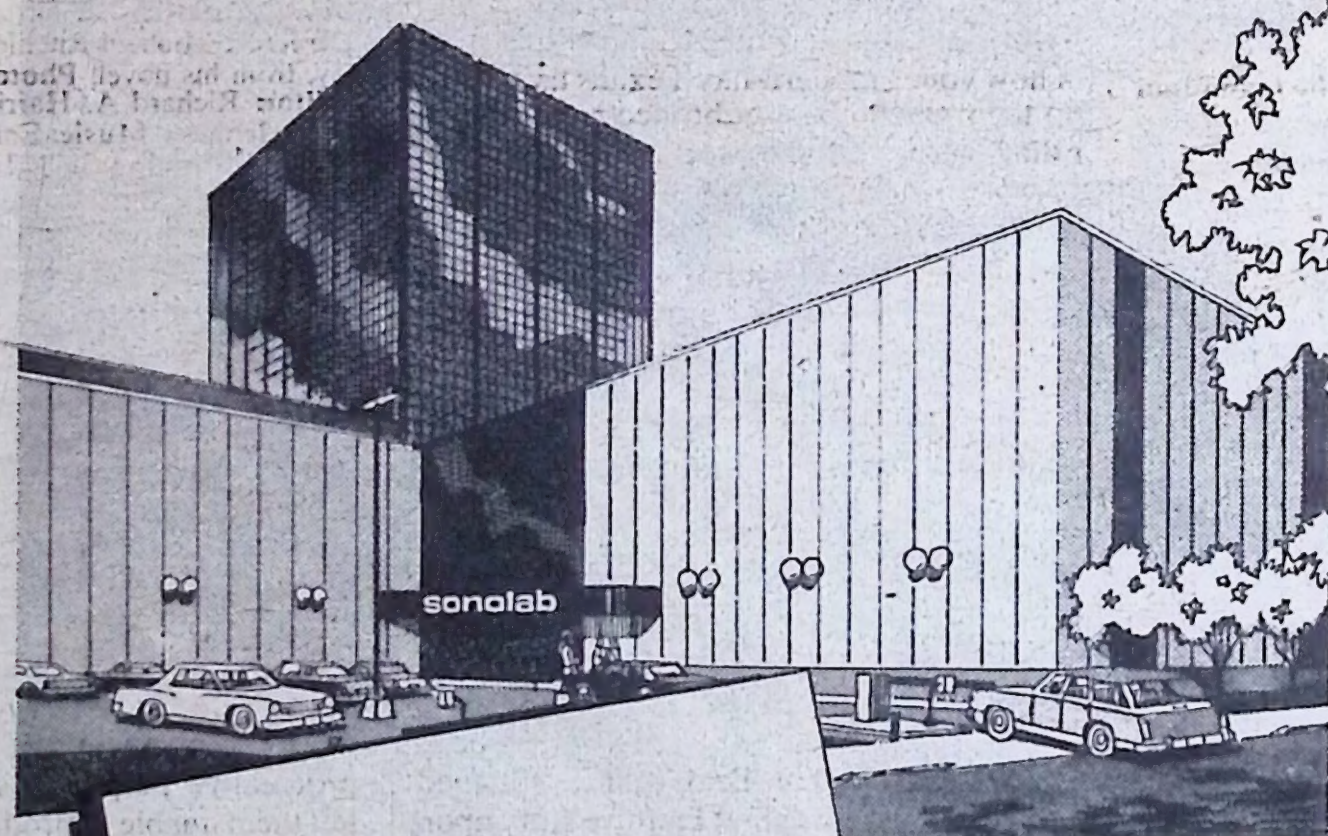
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ORGANIZATIONAL NEWS

CFTA Canadian Film Television Association (416) 363-8374

The Canadian Film and Television Association is on the offensive in the four Western Provinces to make its presence felt and to cooperate much more closely there with provincial groups and with individual members of the industry.

As part of an expanding service to its members, CFTA has launched a new educational program. The first set of seminars on the subject of Public Money and the Independent Producer, has just been run across the country. Very well attended sessions were held in Vancouver and Edmonton, and more will be scheduled on various subjects this fall and winter.

Pat Ferns, the CFTA president, gave a speech recently in Vancouver at the annual meeting of the Canadian Cable Television Association. He also spoke at two lunch meetings, in Calgary and Edmonton, sponsored by the Alberta Motion Picture Industries Association, in which he discussed the major issues confronting the industry in the months ahead and the plans of CFTA to meet those issues. A similar meeting was held in Vancouver. Next week, Mr. Ferns will visit Regina and Winnipeg.

At all of these meetings, a number of prospective CFTA members were invited and attended. As a result, a great interest in CFTA membership has been generated and several new applications have been received in recent days.

CFTA represents by far the largest number of companies in Canada engaged in the production of short films, videotapes and television programming along with supporting facilities, distributors and suppliers. Its membership extends across the country. With a more representative voice in Western Canada, it will be able to speak out more strongly than ever on those issues of prime importance to the whole industry.

DGC Directors Guild of Canada (416) 364-0122

There is a feeling of dead calm and imminent catharsis in the air as we leave the merry month of May and head into June of 1980.

First of all there is a numb feeling of embarrassment from the universally bad press which came out of the Cannes Film Festival about last year's crop of Canadian feature films...

And there has been a distinct tightening-up in the financial community and a reserve developing among investors which has already produced a very slow start to the 1980 production season and appears to suggest at this point in time a radical drop in the number of feature films to be produced by Canadian producers this year...

As if to add to the frustration of a

slow start, there has been the hassling by the Department of National Revenue over the self-employed status of all Guild categories and the insistence of Producers that everyone engaged on features be put on payroll as employees...

Then, there is the very real possibility of a complete shut-down of production altogether as the Association of Canadian Television and Radio Artists, ACTRA and the Canadian Association of Motion Picture Producers, CAMPP, meet head-on in their negotiations over the problems of permits for non-Canadian performers and residual considerations for Pay Television... (see enclosure)

On the 17th of June, the Guild begins its negotiations with CAMPP and the Quebec Producers Association with the idea of achieving a standard, across the board, Basic Agreement for Guild categories across the country — which, gratefully is still one country after the recent Referendum in Quebec on Sovereignty-Association...

As the pattern of production begins to emerge for the year, two very disturbing trends are becoming evident for 1980. In the Table below we have listed the productions which are either known at this point (because they have completed principal photography) or are in production, or are solid bets for completing production this year. A glance at the Table will indicate the problems which are emerging...

With 9 non-Canadian Directors working on Canadian financed features and 8 out of 8 working on non-Canadian financed features — one could argue that out of the 32 films either completed or projected so far this year that there are more non-Canadian Directors working on films than there are Canadian Directors.

But the only area that really concerns the Guild are the Canadian financed films where the money has been raised by public subscription. As you can see from the list of 24 features, the percentage of non-Canadian to Canadian Directors has risen from 10% in 1979 to over 30% in 1980.

The second disturbing trend which is emerging is that this year, almost 70% of all production is gearing to commence at the same time. August, September and October appear to be the most popular start dates for most producers and, of course, it means that all the Guilds, Unions and Associations will be hard pressed to supply the necessary personnel. In spite of the policies of some organizations such as the Syndicat National du Cinéma (SNC), who have decided that no non-Canadian technicians will be allowed to work on Canadian financed features, there will be a great deal of pressure brought to bear this fall by the law of supply and demand on this type of goal.

OFA Ontario Film Association

The Ontario Film Association, Inc., founded in 1949, is a non-profit, charitable organization of people and institutions interested in all aspects of non-theatrical 16mm

film. Filmmakers, film librarians, students, and scholars of film arts, and film distributors come together in the OFA to share their knowledge and enthusiasm for films.

The Annual General Meeting of the OFA was held at the Geneva Park Conference, Lake Couchiching, Ontario on Wednesday, April 23, 1980. The following members of the association will make up the Executive and Board of Directors for 1980/81: Executive President, Liz Avison; Vice-President, John Crang; Secretary, Laura Murray; Treasurer, Harry Johnston; Past-President, Wayne Cunningham. Board of Directors: Margaret Britt, Hugh Jackson; Kathryn Elder, Marilyn Kirkpatrick, Jean Harding, Marjorie Wagg, Jack Horwitz, Maria Weinberger, Christine Hoyland, Jack White.

The Association organizes seminars, workshops, and screenings to promote the use of films and awareness of them as a source of information, cultural expression and enjoyment. The annual Grierson Film Seminar (November 1-16, 1980) on documentary film brings film-

makers and students of film together to discuss productions with noted scholars, producers and directors. The Film Showcase (March 30-April 3, 1981) provides an opportunity for librarians and film co-ordinators to preview the latest releases from film distributors. A Newsletter called FRED includes reviews of Canadian films, filmographies, and news items of interest to the film community.

For further information contact: OFA Secretary, P.O. Box 366, Station Q, Toronto, Ontario M4T 2M5.

SAMPP Saskatchewan Association of Motion Picture Producers Inc. (306) 522-1090

The formation of a Saskatchewan Association of Motion Picture Producers Inc. (SAMPP) took place in

Regina in March. Its directors are John Lumby, Lumby Productions Ltd., Saskatoon; W.L. (Bill) Cherry, Cherry Film Productions Ltd., Regina; Norman Sawchyn, Camera West Film Associates Ltd., Regina; and Robert J. Long, Balgonie.

Purposes of the association are defined as: To create an atmosphere of unity and co-operation among Saskatchewan film producers, establishing companies and production craft persons; to further the unique contribution that film can make to life in Saskatchewan; to establish rapport with other Canadian filmmakers; to encourage the fullest paid distribution of Saskatchewan-made films; to provide a voice for Saskatchewan film producers.

Various categories of membership will permit the broadest participation by those involved and interested in film production in Saskatchewan. Membership queries should be sent to: Saskatchewan Association of Motion Picture Producers Inc., 2219 Lorne Street, Regina, Saskatchewan S4P 2M8. Telephones: 522-1090, 586-5177.

Feature Productions Completing in 1980

Title	Producer	Director
Mr. Patman	Bill Marshall	John Guillermin*
Tribute	Garth Drabinsky	Bob Clark
Hounds of Notre Dame	Fil Fraser	Zale Dalen
Clown White	Martin Harbury	Paul Shapiro
Misdeal	Mike Lebowitz	John Trent
French Kiss	Harold Greenberg	Roger Vadim*
Melanie	Peter Simpson	Rex Bromfield
Happy Birthday to Me	John Dunning	J. Lee Thompson*
Hearts	Jon Slan	Richard Pearce*
Ride the Diving Horse	Jon Slan	Roger Spottiswood
Love	Renee Perlmutter	Nancy Dowd, Joni Mitchell, Mai Zetterling*, Liv Ullman*, William Graham*
Ticket To Heaven	Ron Cohen	Ralph Thomas
Timelock	Don Ginsberg	Gerald Thomas*
Fright	Fimplan	Jean-Claude Lord
Gas	Fimplan	Les Rose
Diplomatic Immunity	Fimplan	Harvey Hart
Ghost Fox	Sefel Pictures	George Mendeluk
Hungarian Roulette	Sefel Pictures	
Rock and the Hard Place	Bennet Fode	Alan Eastman
Blooper Red and the Skinner	Robert Staebler	Don Williams
If You Could See What I Hear	Century I	Eric Till
Bells	Robert Cooper	Michael Anderson*
Utilities	Robert Cooper	Daryl Duke

Feature Productions with Non-Canadian Financing, Completing in 1980

All Washed Up*	Paramount	Art Levinson*
Death Hunt*	Golden Harvest	Peter Hunt*
Hanging Out with Cici*	Learning Corp.	Robert Fuest*
Never Cry Wolf*	Lewis Allan	Carol Ballard*
Whale for the Killing*	Omni Zoetrope	Carol Ballard*
Mom the Wolfman and Me	Time-Life	Ed Levy*
The Babysitter*	Filmways	Peter Mdeak*
Osterman Weekend*	Bill Cartlidge	Lewis Gilbert*

An asterisk (*) denotes non-Canadian financing if after the title, or non-Canadian if used after the name of the director.

Source: Directors Guild of Canada

Medak

BOX OFFICE GROSSES

Title	Origin	Distributor	Places	Period	Weeks	Gross
All That Jazz	USA	20th Century Fox	Canada	Dec. 21-June 19	26	3,700,000
Bear Island	Can/ U.K.	United Artists	Canada	June 6-19	2	528,000
Being There	USA	United Artists	Canada	Feb. 8-June 19	19	2,650,000
Black Stallion	USA	United Artists	Canada	Mar. 14-June 19	14	1,650,000
Bronco Billie	USA	Warner Bros.	Canada	June 11-19	1	225,000
The Empire Strikes Back	USA	20th Century Fox	Canada	May 21-June 19	4	1,900,000
Emanuelle, Queen of Sados		Citadel	Edmonton	June 13-19	1	7,600
Friday 13th	USA	Paramount	Canada	May 9-June 19	6	1,125,000
Fame	USA	United Artists	Canada	May 16-June 19	5	120,000
The Island	USA	Universal	Canada	June 13-15	3 days	375,000
Hollywood Knights	USA	Columbia	Canada	May 16-June 19	5	1,470,000
La Fille	Fre.	Vivafilm	P.Q.	May 2-June 12	6	28,753
La Tendresse?... Bordel!	Fre.	Action Film	P.Q.	April 25-June 19	8	175,000
Little Darlings	USA	Paramount	Canada	Mar. 21-June 19	13	3,100,000
The Long Riders	USA	United Artists	Canada	May 16-June 19	5	800,000
Mariage de Marie Braun (fr.)	Ger.	Vivafilm	P.Q.	Feb. 22-June 19	16	41,687
Mon nom est Bulldozer	Ital.	Action Film	P.Q.	May 2-June 19	7	310,000
The Prize Fighter	USA	New World-Mutual	Ont.	April 25-June 12	7	270,000
Roadie	USA	United Artists	Canada	June 13-19	1	140,000
Silent Scream	USA	Vivafilm	Mtl.	June 6-24	2.5	31,728
Tom Horn	USA	Warner Bros.	Canada	May 16-June 19	5	600,000
The Shining	USA	Warner Bros.	Canada	June 13-19	1	575,000
Urban Cowboy	USA	Paramount	Canada	June 11-19	1	310,000
Up The Academy	USA	Warner Bros.	Canada	June 6-19	2	425,000
Wholly Moses	USA	Columbia	Canada	June 13-19	1	480,000

Projects In Negotiation

cont. from p. 14

Silverscreen International

(416) 922-2442

The Burning Book

Principal photography to begin in 1980 with a \$7,750,000 budget. **exec. p.** Robert S. Leckie **p.** Roy Krost **d.** Paul Almond **sc.** Ric Hardman **i.p.** Richard Harris, David Warner, Christopher Plummer **pub.** Stephen Chesley.

Stratford Festival Canada

(519) 271-4040

The Importance of Being Earnest

Scheduled to begin shooting in June 1981. **m.** Louis Applebaum **art. d.** Robin Phillips **i.p.** Richard Curnock, Barry MacGregor, Nicolas Pennell, William Hutt, Domini Blythe, Marti Maraden, Amelia Hall, Eric Donkin, and William Needles.

Thomas Ben International

(403) 463-5207

Here Come the Niggers!

A low budget film to begin shooting before the end of the year, in

Alberta. **p.s.c.** Isaac Thomas **pub.** Len Stahl (403) 424-4692

King Cobra

To be filmed in Canada, India and Scandinavia next year. **p.c.** Adamstahl Associates Limited **sc.** Isaac Thomas **ph.** B.J. Haba.

Trimedia

(403) 264-4460

Athabasca

To begin sometime late 1980 in Edmonton with a budget of \$2.4 million. **p.c.** Trimedia Studio/ Great Bear Film Ltd. **exec. p.** David Dordot **p.** Alec MacDonald **sc.** David Dordot.

U.F.O. Holdings

(514) 670-1060

Double Barrel

To begin in Toronto, Windsor and Detroit on August 1, 1980 with a budget of \$1.9 million. **exec. p.** Sam Gabamonte and Leonard Trager **p.** Claude Castravelli **sc.** Gerry Youngkins.

Antoine et ses anges

Formerly entitled "Touche pas ça brûle," the film should start in July with a \$650,000 budget.

W.J.M. Productions

(416) 968-1682

Tony Baloney

To begin shooting in Toronto. (An Italian comedy). **p.c.** W.J.M. Productions **exec. p.** Jeffery Kirsh, Michele Gold **p.** Pat Doyle, William Fruet **p.man.** Pat Doyle **p.sec.** Mary Young **d.** William Fruet **sc.** Ida Nelson **i.p.** Brian George **art. d.** Bruno Rubco

Patterson-Kroonenberg-Raibourn

(514) 288-1638

Bottle Factory

To shoot in Montreal and Toronto, Fall 1980 with a budget of \$4 to \$5 million. **p.** David Patterson, Pieter Kroonenberg, Jerry Raibourn **d.** Don Shebib **sc.** Terence Heffernan, Don Shebib.

Paradise Club

To shoot late 1980 or early 1981 with a budget of \$5.5 million **p.** David Patterson, Pieter Kroonenberg, Jerry Raibourn **d.** Just Jaeckin

The Edge

To begin late 1980 or early 1981 with a budget of \$5 million. **p.** David Patterson, Pieter Kroonenberg, Jerry Raibourn **sc.** Doug Bowle.



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-JAY SCOTT, THE GLOBE AND MAIL, MAY 31, 1980. JAY WENT TO CANNES TO FIND OUT WHAT HE KNEW ALREADY